

The **ETUDE** **MUSIC**
MAGAZINE



(WAGNER CONDUCTING ON THE STAGE AT BAYREUTH)

H. Kroening 1924

Price 25 cents

APRIL, 1925

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The Commencement Award or Graduation Gift!

Here Are Some Excellent Suggestions—the Suggestions That Might Be Made Are Many—Our Descriptive Catalogs of Piano, Vocal, Violin and Organ Collections (Any of Which May Be Secured Gratis) Describe Albums That Might Well Be Used By Teachers As Prizes or Awards or as Graduation Gifts By Parents or Friends. It Will Be Noted Below That Close of the Season Prizes and Gifts For Pupils of All Ages Are Suggested.

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Diploma Form, 21x16 inches......18
Certificate of award, 12x9 inches, with wording (cut below)......12
Certificate of Award, 12x9 inches......06
Teacher's Certificate, 11x8½ inches......06



Musical Pictures

We have a variety of musical pictures at nominal prices. These are used frequently as prizes. List of subjects on request.

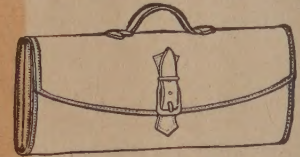
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No. 32—Seal grain India goat, unlined; full-length leather handles with guide tabs. Black.....\$4.50
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Standard Brilliant Album.....	.75
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A large collection of his masterly piano compositions.	
Beethoven, Selected Sonatas... 2.50	
The fourteen most frequently played sonatas.	
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Master Pieces.....	1.50
Rachmaninoff, S. Album.....	.75
Russian Album.....	1.00
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Compiled and Edited by Nicholas Douty and pronounced by many leading voice experts to be the best compilations of their kind.	
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Many Piano Teachers Are Using These Meritorious Study Works With Excellent Results

ALBUM OF TRILLS

Special Study Pieces—Vol. 1 Price, 75c

The trill is a valuable technical device in piano playing and in place of coldly presented trill studies the teacher will find these pieces utilizing the trill hold the pupils' interest while effectively developing ability to handle trills in various forms. Eighteen pieces make up this album—about six different forms of the trill appearing in them. Pupils in the medium grade can be induced to accomplish much with this excellent study help.

FROM MY YOUTH

Twelve Character Pictures for Piano By R. Krentzlin Price, 75c

Special attention is given in these pieces to the development of style, rhythm and technique. The first of these dozen pieces start in grade two with gradual progress in later numbers to grade three. One number brings out *Clinging Legato*, others *Light Velocity*, *Rhythmic Groups*, *Rhythmic Accuracy*, *Staccato*, *Triplets*, *The Trill*, etc.

25 MELODIES FOR JUVENILES

By Mana-Zucca Price, 75c

Here one of the foremost woman composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that add in holding the pupils' interest accompany many of these pieces.

PIANO COLLECTIONS

Useful Albums That Will Serve the Piano Student in Study or Diversion
YOUNG FOLKS' OPERA GEMS
Price, 75 cents

The aim in each of these numbers has been to present a playable piano solo in a fairly easy arrangement of an opera air, frills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

CONTEMPORARY MARCH ALBUM

A Collection of Military, Parade and Grand Marches for all Occasions
Price, \$1.00

Excellent material for the accompaniment of drills, marches, calisthenics and other gymnastic work. There are dignified march numbers covering other needs also included in the thirty numbers making up this album. All are effective march numbers of their individual types, yet all are within the ability of the average pianist.

TWO BOOKS EVERY
SHOULD READ

Musical Appreciation is Developed Through Such as The

MUSICAL PROGRESS

By Henry T. Finck Price, \$2.00

A series of practical discussions upon interesting matters in the "tone-world" of today, making informative and entertaining material for anyone interested in music. Beyond a doubt every student should read this book. There has been no other musical literature work in recent years that has received so much favorable comment from critics and others high in the musical world.

FIRST GRADE BOOK

By Mathilde Bilbro Price, \$1.00

A very attractive work for young beginners just above the kindergarten age. It introduces practically all necessary points, including the rudiments as far as necessary, hand position, position, etc. The material is very attractive for little tots to study and both clefs are used from the start. Miss Bilbro's elementary teaching works are so very successful because throughout they display a practical knowledge of how to interest and instruct young pupils.

FIRST PIANO LESSONS AT HOME

By Anna Heuermann Hamilton
Book One, Price, \$1.00 Book Two, Price, \$1.00

This is a work for very young children and each part consists of a piano instruction book and a writing book. The writing books are fine notation and time aids and the piano books help in developing playing ability. At first the pupils have very easy one hand work with accompaniments by the teachers. The second book brings both hands playing together and introduces the bass clef. This is a sensible and practical arrangement of teaching material for little tots.

STORY NOTES CAN TELL

By Frank Price, 75c

These early second grade piano pieces are characteristic numbers that do not require players. The key variety will interest teachers since these six short pieces use the keys C, G, F, and A minor.

ALBUM OF SIX COMPOSITIONS
Modern Style
Price, \$1.00

In this album characteristic pieces for the piano, which have handled melody, rhythm and harmony in a very original but satisfactory manner. We recommend these pieces to composers seeking novelties and to teachers seeking new material for pupils in about the same grade.

TWO PLAYERS
Four Hand Piano Pieces
Price, 75 cents

A variety of four hand enterprising pieces found in this album. The pieces are of intermediate grades and there are arrangements of such favorites as *India*, *Czardas*, *Don Juan* and a few others, but the major numbers are melodious numbers by contemporary composers.

LOVER

Reading Book

SECOND

By Eugenio Pirani Price, \$2.00

These inspirational life analyses cannot help but appeal to all who are interested in music and its makers, because the "success secrets" are surrounded with outlines of lives of the great musicians and enlivened by good stories having humorous or sentimental points which make the book readable and thoroughly enjoyable.

THEO. PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

For the
Mother's
Day Program

A few suggestions for programs given on the second Sunday in May

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Cat. No.	Title	Composer	Price
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18580	Little Mother O'Mine	H. R. Ward	.60
19695	Mother Calling	Alfred Hall	.25
6584	Mother O'Mine	B. Remick	.30
17956	Mother	S. F. Widener	.50
19404	Never Forget Your Dear Mother and Her Prayer	May Parker Jones	.50
18696	Old Fashioned Dear	C. O. Ellis	.50
19420	The Song of the Child	Mana-Zucca	.60
QUARTET-MIXED VOICES			
15790	Memories	G. M. Rohrer	.12

LIST OF PIECES PUPILS WILL
DELIGHT TO PLAY AT HOME
AS WELL AS IN PUBLIC

Special Suggestions of Exceptionally Pleasing Piano Compositions for Recitals

It is unnecessary for music to have "strange harmonies" or be "tricky" in order to be good. The musical favorites of the world are melodious—and it is such compositions that everyone wants to hear.

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Richard Cabot	Legend	.30
Arthur Nevin	Minuet	.30
Mathilde Bilbro	Playing on the Lawn	.40
Manna-Zucca	Lightning Bug	.40
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Mari Paldi	Dance on the Green	.50
L. Leslie Loth	Warriors' March	.40
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Harold Morris	Scherzo from Sonata Op. 10	.75
Harold Morris	Dolls' Ballet	.75
Emil Liebling	Spring Song	.60
Charles Gilbert Spross	Scherzo Fantastique	.75
Reginald deKoven	In Minor	1.00

FOR FOUR HANDS

Frances Terry	Watches Flight	Gr. 3	1.25
Charlotte E. Davis	Valse in Ab	Gr. 4	1.00
Maurice Arnold	The Old Castle	Gr. 3	.75
John Francis Gilder	The Acrobat	Gr. 3½	.75
W. C. E. Seeböck	Serenata Napolitana	Gr. 4	1.00
Albert Gehring	Mazurka Pomposa	Gr. 5-6	1.25

FOR SIX HANDS AT ONE PIANO

Mentor Crosse	Melody	Gr. 3	1.00
Maurice Arnold	The Fortune Teller	Gr. 3	.75
Charles Drumheller	Merry Bells of Morning	Gr. 3½	1.25
W. C. Barron	Lullalo (Irish Lullabye)	Gr. 4	1.00

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CINCINNATI

NEW YORK

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Teachers of Children

Send for our interesting

"Catalogue of Juvenile
Musical Publications"

This catalogue has many helpful works described. The kindergarten teacher will be especially interested in it because in addition to covering Piano Works for the young there are given Kindergarten and Action Songs, Cantatas and Operettas, Musical Games, Toy Symphonies, etc.

Little Albums for Child Pianists

Pearls of Instruction in Captivating Form for Young Pupils

The very appearance of these charming collections makes them attractive to children and the little musical gems behind the covers are just as delightful

TEACHERS WILL FIND THESE ALBUMS MOST HELPFUL WITH JUVENILES

Pictures From Nature

Characteristic First

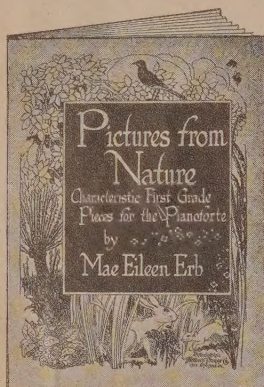
Grade Pieces for the Pianoforte

BY

Mae Aileen Erb

Pictures From Nature is just the sort of book to follow or to supplement any instruction book. Miss Erb has the rare faculty of composing teaching pieces that interest young students and these pieces excel in this respect. The verses are bright and add to the charm of the melodious pieces. This offering of eleven numbers is bound to become a great favorite with teachers.

PRICE, 60 CENTS



Woodsy Corner Tales and Tunes

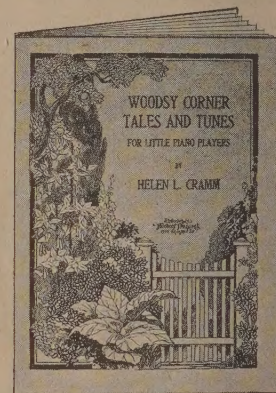
For Little Piano Players

BY

Helen L. Cramm

Here is an irresistible appeal to little folks. Real pearls of instruction marking distinct advances in elementary piano technic are to be found in these pieces, yet they are melodious and the interesting little stories and verse to each piece captivate the youthful fancy. There are twelve stories and twelve pieces. Teachers may gain even additional interest by having the child color with paints or crayon the fanciful design within which each story is boxed.

PRICE, 75 CENTS



Children's Rhymes From A to Z

Twenty-Six Progressive Piano Pieces

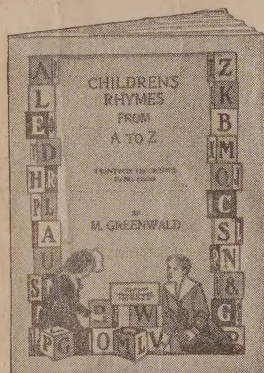
BY

M. Greenwald

This is a novel collection of piano pieces. Novelty is a great attraction to children. Each letter in the alphabet is represented by a title beginning with it. There are extremely clever words to each piece. An additional treatment in the form of a variation is given each melody.

The first numbers in this collection are very easy, both hands being kept in the treble clef. Progress brings the bass clef along and towards the last the pieces present little chords and various kinds of time work which just begins to reach out of the first grade.

PRICE, \$1.00



Sunny Day Songs

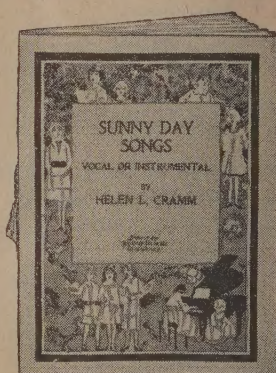
Vocal or Instrumental

BY

Helen L. Cramm

A really delightful book for the little pianist or singer. It contains a dozen and one sweet little melodies with words, written in the excellent manner that has brought so much success to Miss Cramm's numbers for little musicians. These pieces will aid the young beginner to read the staves in both clefs and develop most pleasingly at the keyboard without study becoming irksome.

PRICE, 75 CENTS



Old Rhymes with New Tunes

Six Pianoforte

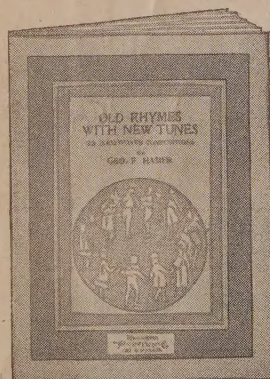
Compositions

BY

Geo. F. Hamer

Every teacher of children upon seeing this book would immediately see that it possesses the type of pieces that, in their rather descriptive manner, would delight the little pianist. They comprise the best set of "Mother Goose" melodies that can be found, and with the words given they can be used as vocal or instrumental numbers.

PRICE, 60 CENTS



Birthday Jewels

Vocal or Instrumental

BY

Geo. L. Spaulding

As the title indicates, there is a little piece for each month of the year, and with each piece there is a verse on the appropriate birthstone. The composer has presented that variety that always pleases in a collection, and the teacher is given an excellent opportunity to achieve results because of the attractiveness of these melodious numbers to students. Child students completing second grade work should have these pieces.

PRICE, 75 CENTS

Tiny Tunes for Tiny Tots

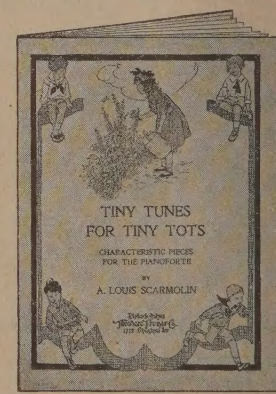
Characteristic Pieces for
the Pianoforte

BY

A. Louis Scarmolin

The five little numbers in this book differ quite a little from the average easy teaching piece in that the author of this little book has successfully combined material adapted for young students with musical devices usually found in more advanced pieces. The title of each piece has been used as a theme or sentence which the composer has developed along polyphonic lines, but in a very simple manner, giving the young player some idea of counterpoint.

PRICE, 60 CENTS



Child's Play

BY
GEORGE TOMPKINS
Price, 75 Cents

Ten Miniatures for the Pianoforte

First and second grade recreation and study pieces for which the composer has selected as accompanying texts excerpts from the *Child's Book of Knowledge*. The idea of their introduction is to give picturesque quality to the melodies and thereby aid in their interpretation. These pieces have melody, rhythmic force and they are well harmonized.

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1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

Juvenile Tone Stories

Characteristic Piano Pieces

BY
GEORGE HAMER
Price, 60 Cents

A half-dozen little characteristic piano pieces just about reaching grade two in difficulty. Each has accompanying verse which may be sung if desired, but which in reality is intended to give character to each piece. The pieces are very tuneful and of a decidedly picturesque quality.

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIII. No. 4

APRIL, 1925

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Serge Koussevitzky has had his contract as conductor of the Boston Symphony Orchestra extended to May, 1926. It is reported that a third year may be added to his tenure if he so desires.

"Les Miracles des Loups," the first motion picture to be shown in the Paris Opera, drew receipts of from nine to thirteen thousand francs more than "Faust" or "Aida" in the most popular two operas presented during the same week.

John Lund, conductor and composer of Buffalo, New York, died there February 2. A native of Hamburg, Germany, he had long held an honorable place in Buffalo musical circles where his work as conductor of the Phelps Club attracted much attention.

Gustav Holst, well-known English composer of "The Planets," has completed a new opera on the subject of "Falstaff" which is to be produced in the spring by the British National Opera Company.

A \$2,000,000 Music Temple is proposed at Milwaukee, to house its larger musical activities, including those of the public schools. A civic appropriation of \$125,000 annually is to be asked for musical purposes.

Japan's First "Women's Orchestra" is playing in the Imperial Theatre of Tokio. It may, however, play only when actresses appear on the stage. When an actor appears on the stage the women must abandon their places so that the male orchestra may provide the music.

Paul Draper, tenor, well-known in the concert field, died February 15. He was particularly recognized as an interpreter of Paderewski.

"Fay Yen Fan," music by Joseph Redding and Libretto by Charles Templeton, had its premiere at the Monte Carlo Opera House on February 26. It is the first American Opera to be heard in France, and is reported to have been accepted for production by the Opéra Comique of Paris and by the Chicago Civic Opera Company.

The Bach Festival of Bethlehem, Pennsylvania, will be presented again this season, in May. Last year it was necessarily omitted because of the serious illness of Dr. Fred. Volle, its conductor and moving spirit. It is good to know that this eminent and devoted musician is again in good health.

A **Gregorian University** is to be established at Rome, and work has begun on the foundations, with solemn services. It is to stand in Piazza Piliotta near the Villa Colonna.

The New York Philharmonic Orchestra Musicians have received a flat increase of ten dollars per week as a compromise on the twenty-five dollars per week increase demanded.

Carnegie Hall will not be torn down at the end of the present five years lease, according to the announcement of Robert E. Simon, its recent purchaser from the Carnegie estate.

The Police Band of the City of New York, with Captain Paul Henneberg as Conductor, will make a tour of thirty-five cities this spring, going as far west as Chicago.

A **Bust of Chopin** is to be placed in Walden Park of Buffalo, by the Chopin Singing Society. The Memorial will stand on the east side of the park, near the Polish settlement of the city.

Return of German Copyrights on all operas and music is provided in a bill introduced into the Senate by Senator Borah.

A **Five-String Cello** has been given a demonstration before the Institute of Musical Art of New York, by the inventor, Vladimir Karapetoff of Cornell University.

The London Symphony Orchestra organized and operated on a cooperative basis, has celebrated its twenty-first birthday. Its Monday concerts in Queen's Hall are now in their nineteenth season, and have done much to popularize a taste for the classics.

Charpentier's "Louise" has had its premiere in Rome, at the Teatro Costanzi, with immense success, Genevieve Vix of the Paris Opera making a real conquest in the title role.

"La Cena delle Beffe" ("The Banquet of Gibes"), by Umberto Giordano the composer of "Andrea Chenier," has been produced at La Scala, Milan, and had an enthusiastic reception.

Fritz Busch, of the Dresden Opera, has been appointed to succeed Richard Strauss as Director of the Vienna State Opera. He succeeded Max Schillings as chief conductor at Stuttgart in 1918, and Fritz Reiner at Dresden in 1921.

A **Puccini Commemoration** was held at the Teatro Costanzi of Rome on January 19. His first opera, "Le Villi" and last, "Gianni Schicchi," were on the bill. The King and Queen, with other members of the royal family were present. During the first intermission the standing audience observed a minute of reverent silence. A portrait of the composer crowned with laurel was shown on the curtain. Similar recognitions were observed in all leading opera houses of Italy.

Jean De Reszke, former favorite tenor of the New York Metropolitan, recently celebrated his seventy-fifth birthday in Paris. He has lately organized, rehearsed and presented at Nice a performance of Mozart's "Don Giovanni" with the rôles filled by his American pupils.

The Chapel Royal, St. James' Palace, London, has a new organ (three manuals with all latest improvements). As a New Year's gift, it was "set up by His Majesty King George to the Glory of God and in memory of a long line of distinguished musicians associated with the Chapel Royal."

Beethoven's "Ninth Symphony" had its first performance in Japan, at Tokio, in December last.

Disappearing Orchestra Pits have been introduced in the Balaban and Katz motion picture houses. For overtures or "star" numbers the pit rises in view of the audience, then sinking out of sight for the remainder of the performance.

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Paderewski has been giving a series of recitals in the music centers of Great Britain, the proceeds of which have been devoted to Field-Marshal Earl Haig's Fund for ex-service men in all ranks. Members of the Royal Family encouraged the movement by their attendance at the first concert in the Royal Albert Hall of London.

While the New York Symphony Orchestra had its recent successful season in Cuba, Walter Damrosch was made an honorary member of the Havana Academy of Arts and Letters and was presented with a gold medal at the birthday dinner given in his honor.

Carmela Ponselle, sister of Rosa Ponselle the brilliant dramatic soprano of the Metropolitan Opera Company, is announced for contralto rôles in that organization, for next season. The two sisters began their careers together in vaudeville, but were separated by Rosa's startling success at the Metropolitan. Again they will be able to appear together.

In the Cast of "The Echo," the American opera by Frank Patterson, to be presented June 9, at the Biennial Convention of the National Federation of Music Clubs, at Portland, Oregon, will be Mme. Marie Rapold, Forrest Lamont and Lawrence Tibbett.

An **Edward MacDowell Memorial Association Campaign** is being launched with the purpose of raising a Fund of Three Hundred Thousand Dollars as an Endowment of the Peterboro Colony.

Trevor Evans, manager of the Rhondda Welsh Chorus at present touring America, died at San Diego, California, February 2.

Mlle. Germaine Tailleferre, French composer and pianist, and a member of the "Paris Six," arrived in New York on February 1.

The Tams and Witmark Music Libraries of New York, with a combined value of two million dollars, are to be merged into one, according to a reported agreement, after thirty years of competition. "From the Tams library the organization receives the greatest mass of cantatas and oratorios in the world; while Witmark leads in modern popular successes, and is contributing thirty scores of Victor Herbert's operas."

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The Paris Opera recently celebrated its Fiftieth Anniversary by a gala performance at which the President of the Republic and practically all high officials and dignitaries of the government, as well as nearly all the diplomatic corps of the various nations were present—one of the most brilliant audiences of many seasons. The fourth act of Meyerbeer's "Les Huguenots," the third act of Delibes' ballet "Sylvia," the *Mad Scene* from Thomas' "Hamlet," and, as a crowning feature, "Le Triomphe de l'Amour," a ballet by Quinault with music by Lully, which had not been performed since 1705, made up the offerings of the evening. At its first performance of the last-named work, at Saint-Germain-en-Laye, before the court, on January 21, 1681, female dancers appeared for the first time on the stage of the National Academy of Music (an earlier name for the Opera).

A **"Covent Garden Opera Museum"** is to be opened early this year in the historic theater of that name in London. Portraits of conductors, singers and composers, with manuscripts and various souvenirs of performances and important events which have transpired in the house, are to be placed in the corridors and foyer, while one room is to be fitted up as a library. This is to be open and free to the public at all times. A happy hint to some of our leading American theaters.

Henry Hadley has resigned as the conductor of the Worcester County Music Festival (Massachusetts). Albert Stoessel, conductor of the Oratorio Society of New York, and well known as composer and violinist, has been chosen as his successor.

French Music will be represented in the National Academy if a movement in musical circles is successful. Vincent d'Indy is being suggested for a place among the immortals.

The Entertainment Taxes on Broadcasting in Vienna are to be reduced from thirty to five per cent, provided the monopoly controlling this will agree to the proposition of the city government for a censorship of the programs offered. The offer is made for the purpose of maintaining a quality of offerings which will not be detrimental to Vienna's reputation as a musical center.

Mr. Markham, President of the Illinois Central Railroad, on January 18, took the entire Auditorium of Chicago for a special performance of "Aida" by the Chicago Civic Opera Company, having as his guests the officials, employees and their families, living in Chicago or within three hundred miles of that breezy city.

Copyrights on Musical Compositions and on literary works on musical subjects, during the year ending June 30, 1924, reached the number of 10,790 (9739 of which were in sheet music form), according to the report of the registrar of copyrights at Washington. Of works relating to the theory of music there were 648; and of literary works, 403.

The Third Elizabethan Music Festival was held at the Kingsway Hall, London, February 23-28, at which works of Byrd, Tallis, Weelkes, Morley, Wilbye, Gibbons, and others prominent in that time were featured.

Mr. Francis E. J. H. Barrett, for thirty years the musical critic of the "Morning Post," and who cooperated with Sir John Stainer in the familiar "Dictionary of Music and Musical Terms," died recently in London.

A **Violin à Sons Graves** (Violin with Low Tones), played exactly as any other violin but producing tones an octave lower, more beautiful and deep, approaching those of the violoncello, has been patented by Mons. J. C. Letellier of Paris.

Seven Hundred Million Dollars is spent annually in the United States, for music, according to late statistics. Of this, two thirds are paid for public performances and one third is spent for instruments.

The Theatre des Champs Elysees, of Paris, long used for the highest class of theatrical and musical productions, is reported to be about to be converted to vaudeville uses.

(Continued on page 303)



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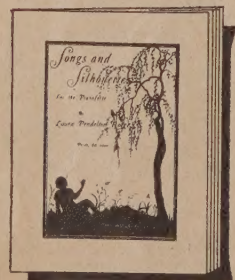
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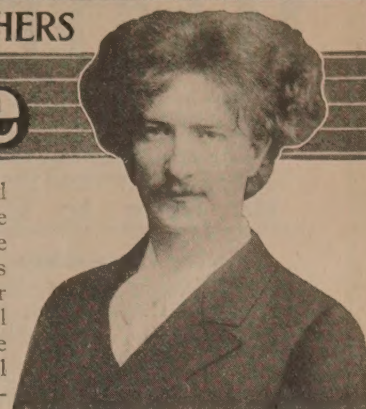
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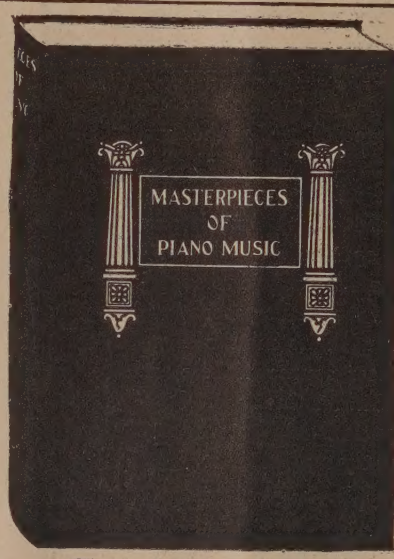
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A l'Eglise.....	Pierné
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Angel's Serenade.....	Braga
Ave Maria.....	Gounod
Ave Maria.....	Schubert
But the Lord is Mindful.....	Mendelssohn
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Funeral March.....	Chopin
Glory of God, The.....	Beethoven
Hallelujah Chorus.....	Handel
Heavens Are Telling.....	Haydn
Inflammatus.....	Rossini
Kol Nidrei.....	Hebrew
Largo (Xerxes).....	Handel
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Last Dream of Virgin.....	Massenet
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Monastery Bells.....	Wely
Palms, The.....	Fauré
Pilgrim's Song of Hope.....	Batiste
Pleyel's Hymn.....	Westbrook
Prayer.....	Beethoven
Shepherd Boy, The.....	Wilson

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Aragonesa.....	Le Cid
Barcarolle.....	Tales of Hoffman
Bridal March.....	Lohengrin
Celeste Aida.....	Aida
Coronation March.....	Le Prophète
Dance of the Hours.....	La Gioconda
Drinking Song.....	La Traviata
Entr'acte.....	Rosamunde
Evening Star.....	Tannhäuser
Gavotte.....	Mignon
Grand March.....	Aida
Grand March.....	Norma
Grand March.....	Tannhäuser
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Intermezzo.....	Cavalleria Rusticana
Minuet.....	Don Juan
Miserere.....	Il Trovatore
My Heart at Thy Sweet Voice.....	Samson
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Pizzicato.....	Sylvia
Prayer.....	Freischütz
Prayer.....	Hansel and Gretel
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Valse Lente.....	Coppelia
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Murmuring Zephyrs.....	Jensen
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THE ETUDE

APRIL, 1925

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Stale Pieces—Stale Players

ONE of the problems of the student is that of keeping up an interest in pieces that have been acquired by hard effort, but which have been practiced so much that they seem stale. Of course one remedy is that of putting them aside for a time and working upon new material. We have often noticed, however, that such pieces are rarely practiced with the same zest, when the time comes to take them up again.

Perhaps the best remedy is to feel that they are continually fresh, always material for incessant musical experimentation. When you learn a piece, your object should be not to get the composition in a certain stereotyped form so that every time you play it will be identical with every previous performance. Always try to discover new beauties in the composition. Always attempt new effects. In this way the work will remain flexible under your fingers.

If you are playing Bach, notably the Fugues, you will find that the opportunities for artistic experimentation are well nigh inexhaustible. The conversation of the voices is one of the most intriguing, the most fascinating things imaginable. Now you can make the bass sing out boldly; now you can make the soprano plead; now you can make the tenor fawn, now you can make the alto scold. One might play a Bach Fugue a thousand times and play it very differently every time. There is no drill in the world which will put as much "intelligence" in the fingers. This is the reason why all of the famous "Bach Players" seem to delight all those who enjoy highly developed beauty and finish in piano playing. If you cannot play Bach there are excellent Polyphonic Albums that are simpler and serve the same purpose.

Try this plan and your work will not tend to grow stale.

The Battle of Sound

FOR years we have been listening to the efforts of numberless composers to catch the spirit of the times in music that for the present, at least, is known as "New Music."

We have tried earnestly to tune in our cerebrum and comprehend the meaning of this music of the revolutionists; but unfortunately, in most instances, we receive nothing but the noise of the revolution. Now and then we hear a musical rum-pus which seems to have mass effects that impress us very greatly. The inevitable clash of tonalities, the interminable complications, the inane wailings and crashes have here and there periods which reflect the work of some great, but more often erratic, genius. Never for a moment have we heard anything in this so-called "New Music" that has risen to approach in small measure the organic grandeur of the master works of Bach.

Melody there is irrefragably in much of the "New Music" although it is very different in its intent from the tunes of other days. It is rarely the kind of melody we like and we are inclined to exclaim with *Punch*:

"O, for the good old tunes of Strauss and Debussy!"

What will be the effect of this music upon the men and women of our times?

We have a feeling that its effects will be greatly restricted by its complications. The human mind is naturally simple, incomplete, artless. It craves elementary, unstudied things that it can understand. It appraises instantly the beauties of Benvenuto Cellini, of Christopher Wren, of Rafael, of Schubert. It values a simple folk-song more than all of the conglomerate pieces of the revolutionists. It also yearns for order and symmetry and understandable form. The mixtures of colors and

discords thrown together by some futuristic composers seem like a kind of tonal garbage-pail to the average man.

Certain gorgeous passages in the music of Stravinsky, Holst, Scriabine and others of similar intent, can hardly convince the average man that this is the wholesome musical régime of the world. He is not content to listen for hours to music he may not comprehend, to understand why those experienced musicians, surfeited with familiarity of the accomplishments of past-masters, now rave over "New Music." He feels instinctively that the music that the world will demand for centuries to come will be of a more rational, a more orderly, a more agreeable type—music apart from the battlefield of sound. The revolutionists and the warriors of the world really make up but a very small part of its population. Even at that they are fortunately needed very rarely.

The human absorptive power in so far as music is concerned varies enormously. Charles Lamb, in his "Free Thoughts upon Some Eminent Composers," expresses his own indifference to music very pertly:

"Cannot a man live free and easy
Without admiring Pergolesi,
Or through the world in comfort go
That never heard of Doctor Blow?
I would not go four miles to visit
Sebastian Bach (or Batch, which is it?)."

Whereupon his sister, Mary Lamb, wrote to Vincent Novello thus:

"The reason why my brother's so severe,
Vincenzio, is—my brother has no ear.
His spite at music is a pretty whim;
He loves it not, because it loves not him."

We must therefore always realize that there will always be some with "no ear," multitudes with little concern for anything but the simplest music, other multitudes with a broadening regard for music ranging from Gustave Lange and Sidney Smith to that of Brahms and Strauss, and thereafter a comparatively small group of musicians with extended experience, high ideals and advanced ideas, who are ever ready to interest themselves in the so-called "New Music" with open mind and eager ears—impatient to discover some new phylactery in the soul of a radical.

For those of the last-mentioned class we can highly recommend a recently published work by George Dyson, entitled, "New Music," a work recently issued by the Oxford University Press, American Branch. Mr. Dyson does as much with words as well can be done to clarify the greatly muddled waters of present-day "musical cacophony."

Age-Old Music Interpreted

A FRIEND has sent a clipping, from a recent issue of the *Berliner Tageblatt*, which recounts the discoveries of Prof. Kurt Sachs, the Professor of Musical History at the Berlin University, who has been investigating Babylonian inscriptions which had previously baffled scientists. These inscriptions consisted of cuneiformed ideograms on a tablet from Assur. This crude music evidently came from about 2000 B. C. There is a tendency to avoid half-tones but there were evidences of four different five-toned scales. It was also clear that the music was intended to be accompanied by an eighteen-stringed harp. In general the music resembled that of the old Chinese. This is supposed to be the first musical translation of inscriptions previous to the music of the Greeks.

Courtesy in Successful Music Teaching

EVERY now and then we encounter a man who has made a great deal of money and who has maintained some position in the world, a man known by many as a successful man who has been devoid of courtesy. Such a man, however, cannot be called a success. His money may tower up to the skies and his power may be unlimited; yet he is not a success because the world regards him askance. He is not wanted and never will be until he develops those qualities of gentleness and consideration for others that win for him that most precious of all wealth, the love of one's fellow-man. Many a man has made money, but in doing so has ruined the chances, dispositions and characters of those who have worked under him. Many teachers have made technicians by heartless criticism and lack of human courtesy, but at the same time have ruined the musical souls of those who have studied under them.

Courtesy on the part of the music teacher is an asset so valuable that it is well-nigh priceless. We know of many music teachers who have failed because they have not had it. A little brusqueness incurred by unmannerly lack of patience has sent many a good pupil flying from the studio. Competition in this day is too severe in the music teaching field to permit a lack of courtesy to injure your business opportunities. There was a time when the curt, abrupt, uncivil, ill-bred habits of certain famous teachers were advertised and exploited as necessary factors in their work. Armed with a ferrule or pencil they rapped knuckles and yelled out their heartless criticisms, with the idea that only by such means was the pupil to be properly disciplined.

The whole world of science is now horrified by such methods, which in the light of the far-reaching discoveries of Sigmund Freud, may result in the most disastrous physical and mental conditions. The world is literally strewn with wrecks which, if we believe the psychologists and physicians, are caused by thoughtless people, lacking the simple quality of courtesy, who have rained verbal bludgeons on the souls of others so situated that they could not defend themselves. There is very little difference between hitting a defenseless person with a cruel epithet and hitting him with a blackjack. The phrase may prove the more fatal weapon.

Courtesy is such an easy thing to cultivate that every music teacher should make a daily effort to develop it. It is founded on the Golden Rule. If you want to know whether you are courteous at your lessons, just put yourself in the pupil's place all the time. Do what is just and right and kind and square and you will be a better teacher.

How Long Should a Lesson Be?

LONG lessons are unquestionably a mistake with children. Few teachers seem to be able to let their minds drift back to the time when they were children and to review their own work through the child's eyes. Do you remember what a strain it was just to learn the first few notes? Do you remember what a strain it was to play in contrary motion in both clefs? Do you remember how difficult the fingering of the first scale seemed? And then the sharps and flats! Pfew!

Instruction without concentration is literally wasted. In the earliest lessons the teacher who imagines that he is doing a fine thing by pinning the child down to one thing for a protracted period is vastly mistaken. Variety is the secret of holding interest. Hammer a little on this and then a little on that and get the lesson done before the child has a chance to feel the strain or, worse yet, get bored. Half an hour is plenty with the average child. Lessons of an hour or longer may be all right with adults; but the child should be spared the punishment of being pilloried on music for that length of time.

When the lesson time ends, end the lesson. We know that teachers who have terminated lessons abruptly, as though a guillotine had cut off the periods, have been criticized. However, it is a great injustice to succeeding pupils to keep them waiting. More than this, with the right kind of a lesson, about all that can be absorbed and digested can be given in an hour, with the proper kind of teaching.

Pen Names in Music

IS IT modesty that leads the composer to take a pen name for his compositions? Not always. It often happens that some composers are extremely prolific. They know that the law of supply and demand applies in music as in other things. If a composer has, let us say, one thousand compositions published, the demand for his works may be diminished. Some composers have written over 2000 compositions.

THE ETUDE knows of one amusing instance of a composer who had several pen names. These were often applied by the publisher without the immediate knowledge of the composer. Therefore each name did not represent a style or quality of work. The publisher received from a famous New York teacher a letter complaining that the work written by one composer was very inferior indeed, and suggesting that the publisher secure compositions by the other named composers. All were the pen names of the same man. Following are the names of several well-known writers, together with their pen names: Robert Franz, real name Knauth; Meyerbeer, real name Jacob Beer, changed for family reasons; Palestrina, real name Giovanni Pierluigi, Palestrina was the name of his birthplace; Max Meyer-Olbersleben, real name Max Meyer, here the composer adopted the name of his birthplace because the name Max Meyer in certain parts of Saxony and Bavaria is commoner than John Smith; H. Karoly, real name Carl Heins; Dame Melba, real name Nellie Mitchell (later Mrs. Armstrong), named from Melbourne, Australia; F. d'Orso, real name F. Behr; Marcella Sembrich, real name Marcelline Koshanska; Georges Bell, real name F. Behr; Pierre Latour, real name E. Mack; Madame Nordica, real name Lillian Norton; Anton Strelezki, real name Arthur B. Burnand; Mme. Nevada, real name Emma Wixon; Mme. Albani, real name Marie Louise La Jeunesse (debut in Albany, N. Y.); Stephen Essipoff, real name Arthur B. Burnand; E. Dorn, real name J. L. Roeckel; Paul Beaumont, real name Sidney Smith; Edgar Thorn, real name Edward Macdowell; Edward German, real name for Edward German Jones; Ivan Caryll, real name Felix Tilkin.

Treasure Trove

WELCOME to "The Golden Book," a new and peculiarly valuable magazine for the thousands of self-help students that THE ETUDE reaches. This editorial may appear like an advertisement, although it is printed without cost to the publishers of this new venture. The magazine is issued by the Review of Reviews Company, of New York. One of the editors is Prof. William Lyon Phelps, of Yale University; and the entire staff is of the highest journalistic and literary standing.

The Golden Book is a kind of literary Etude. The resemblance lies in the fact that it will republish worth-while articles, novels, essays, humor, from the great writers of the immediate and distant past, just as in and among our valuable musical sections of THE ETUDE the readers constantly find these important revivals of little known musical gems.

We have been looking for a long time for something to recommend to our readers that would enable them to broaden their minds along literary lines and still be entertained while doing it. That something had to be inexpensive, practical, wholesome, attractive, well edited, and wide in its appeal. The Golden Book, at twenty-five cents a copy, every month on your news-stand, with contributions from, let us say, Stevenson, Macaulay, Montaigne, Bret Harte, Owen Wister, Anatole France, Heine, Mark Twain, O. Henry, or similar writers of the past or present, will widen your intellectual horizon with every number.

For nearly two decades THE ETUDE has promoted the idea of the summer music schools. Columns of this publication have been devoted to exploiting editorially the great opportunities that may come from an intensive course of study in the summer months. It has been gratifying to note that what first was little more than an idea, a hope, has grown into immense undertakings in which many of the master teachers of the world are now employed with huge advantage to both students and teachers.

How I Came to Love Music

An Interview Secured Expressly for The Etude, with

EDWARD W. BOK

Distinguished Editor and Publicist

Biographical

Edward W. Bok was born at Helder, The Netherlands, October 9, 1863. He came to the United States at the age of six and was educated in the public schools of Brooklyn, New York. At the age of nineteen he became the editor of the Brooklyn Magazine. He then conducted the Brooklyn Magazine. In 1889 he became editor of The Ladies' Home Journal, retaining this important position until 1919. During these three decades the publication rose to the point of having the greatest circulation of any magazine in the world. The breadth of its editorial policies

and the loftiness of its aims unquestionably proved of immense value in moulding in practical ways the living conditions in all parts of America. Its influence upon the taste of the American people and upon the ideals of its readers has been invaluable. In 1919 Mr. Bok retired to devote his time to idealistic projects, among which may be numbered the famous "Bok Peace Plan" and the Philadelphia Forum. The word "retire" is used in a peculiar sense, since Mr. Bok has probably worked far harder since his retirement than ever before. Mr. Bok is the

author of numerous works, including "The Young Man in Business," "Successward," "Why I Believe In Poverty," "A Man from Maine" (a biography of his father-in-law, Cyrus H. K. Curtis) and "The Americanization of Edward Bok," probably one of the most widely read autobiographies ever published, and, just published, "Twice Thirty." Mr. Bok married Mary Louise Curtis in 1896. Mrs. Bok has recently founded and endowed The Curtis Institute of Music in Philadelphia. Mr. Bok has arranged for numerous rewards for civil and artistic work.

To be brought up in a home in which there is no music is a terrible deprivation. Fortunately, in my case, ignorance was bliss; and I did not come to realize that I had missed until much later in life. Neither my father nor my mother played any instrument. Circumstances so reduced our means that we not only could not afford to have a piano in the home, but, as a child, never knew what it was to attend concerts or the opera. Indeed, my life seemed to be quite apart from music until after I married. Then I witnessed, with my curiosity at first, the very keen enjoyment which my father-in-law, Cyrus H. K. Curtis, seemed to get from playing the organ. With him music had amounted to a passion from his early youth. How intense this passion, is shown by the fact that the first money he earned was devoted to the purchase of a small organ. Later he gave to his birthplace, Portland, Maine, one of the best organs in America. Mrs. Bok is also a performer on the piano; and with marriage I found myself in a musical atmosphere, which through some queer trick of fate has become more and more intense until at this moment a very great deal of my daily life has to do with some phase of the wonderful art of which I was unfortunately so ignorant in my youth.

"When music did come to me I was not even in a receptive mood. I had the average American man's attitude that music was a very graceful accomplishment for young ladies whose leisure permitted them to be free from the so-called 'household cares,' I could not seem to realize that it had a real significance in the life of everyone who knows how to appreciate it. Unquestionably, my wife, with the keen woman's vision, sensed this, and I have always had a feeling that there was, what is freely termed a 'frame-up' to compel me to understand music.

Mr. Josef Hofmann is an intimate friend of the family and has been a guest at our home for over a quarter of a century. We are all very fond of him; but even at that I could not bring myself to endure a piano recital. Engrossed in other matters, I perhaps felt that I could not take time for anything so esoteric as music. This was a time when the Philadelphia Orchestra was undergoing its rebirth under the magic baton of Leopold Stokowski. He too became a guest at our home. On one of these visits there arose a discussion as to the cause of the encore habit at the concerts of the orchestra. It appeared that when a solo artist had given his best at an orchestral concert, he was then expected to appear again and again and play several other works as a kind of "good measure." Mr. Stokowski rightly realized that this was very destructive to the unity which an artist conductor tried to secure in a well-built symphony program. It was as though Hamlet, at the end of the third act, was compelled by custom to step from his rôle, come and again and recite various other poems which had nothing whatever to do with the play. The discussion interested me very much and I suggested to Mr.

Stokowski that there was a very simple remedy, and that was to stop it at once and never permit it again.

"Mr. Hofmann was to play a Concerto at the symphony concerts that week. His playing was received with tumultuous applause. He was called out again and again; but there were no encores and have been none since that time. Some of the papers made caustic remarks about Mr. Hofmann's lack of the customary courtesy; but never again was a concert of the Philadelphia Symphony Orchestra wrecked by the encore nuisance. Please bear in mind that up to this time I had never attended a symphony. Frankly I was afraid of being bored. I had been at the opera a few times, as a kind of social concession; and it had lasted so late into the night that I was tired out the next day. In my mind was a firmly fixed idea that the Symphony Concert was probably something just a little more tiring and boresome than the opera. I was certain that musical people were long-haired individuals who worked themselves up into a kind of rhapsodical condition neither sincere nor commend-

able. I did not care for piano playing then and therefore I thought the orchestra equally uninteresting. The very thought of attending a concert gave me a kind of a chill. Of course I had never been at a concert, and therefore knew all about it. Then it came to me that both Stokowski and Hofmann were not long-haired, thin-brained enthusiasts, but exceedingly practical, hard-thinking men, determined upon accomplishing something for their fellow men—something evidently very wonderful and useful. Yet I was so positive about the terrors of attending a Symphony concert that I felt that it was something to be avoided, like a fever. I confess that I knew it all and I was going to take all necessary pains to see that I was not exposed to it.

"Mr. Stokowski was entertained by my attitude and was equally persistent in trying to overcome it. One week he said, 'At our next pair of concerts we are going to play something I am sure you will like.' It was the New World Symphony of Dvořák. Before I knew it, I was at the concert with Mrs. Bok. It was a surprise, a revelation. I was not only delighted by the sheer beauty of the playing of the orchestra, but I was also surprised to find that the concert was over before I realized it. It did not last way into the night as did the opera. I had had as much music as I could comprehend and I could even have listened to more. This was the first step in my conversion. The 'frame-up' of Mrs. Bok, Mr. Hofmann, and Mr. Stokowski had worked; and I was the happy victim.

"One thing I noted, which was a very comforting surprise to me. There was hardly a man in the house. The audience was nearly ninety-nine per cent purely feminine. Evidently there were other men who were staying from the same convictions that had stupidly kept me from a really delightful treat. This at least confirmed my conviction that music was a feminine art. But why? The music was not high brow. It was melody; beautiful, ravishing melody. I went home refreshed and invigorated as I had rarely been before. Two weeks passed and I went again. This time the Symphony was Tschaikowsky's soulful *Pathétique*. I liked it even better than the *New World Symphony*. Before I knew it I found myself intrigued by both Brahms and Bach. I confess that I cannot as yet find musical pleasure in Bach's *Fugues*; but I know that it is merely a lack of musical intellectual development.

"Shortly thereafter I was invited by Mr. Alexander Van Rensselaer, President of the Philadelphia Orchestra, to become a member of the Board of Directors of the organization. The orchestra was confronted with a large deficit every year. The idea that it might become self-sustaining if enough people in Philadelphia were really interested in it had apparently not occurred to the directors. Such things were not possible. All orchestras had to



EDWARD W. BOK

be maintained at a loss. This seemed all wrong to me. I felt that the orchestra deficit should not be borne by a small group of generous enthusiasts. It ought to belong to the whole people of the city. It was a practical possibility and it should be brought about.

"My dream was broken by the clouds of war. It became evident the deficits would be greater than ever. The Philadelphia Orchestra then recognized as a great orchestra, might even have to be abandoned. Philadelphia might lose a very precious possession. I went to Mr. Van Rensselaer and told him that if he would agree to keep the matter strictly confidential, I would make up the entire deficit of the orchestra for five years, with the understanding that at the end of that time there would be a movement to secure an endowment fund sufficient to make the orchestra a permanent organization so that it might continue for all time. I suggested to Mr. Stokowski to go ahead, sparing no necessary expense to make the orchestra the finest in the world. The endowment fund was to come from all the people, and not from a few wealthy supporters. This was done; and the orchestra now has an endowment of approximately two million dollars.

Money Not the Main Consideration

"Money, however, was not the main consideration. A man's interest follows his money and it was easy to foresee that if enough people contributed in small amounts, the interest in the orchestra would be greatly magnified. This has worked out wonderfully in practice. Some seventeen thousand people contributed; and since that time the orchestra has literally been sold out for every performance. There are seventy-six concerts a year in Philadelphia. In New York there are several hundred people on the waiting list for concerts of the Philadelphia Orchestra. In Washington, there are also several hundred, and a large number in Baltimore, the only cities where the orchestra appears at regular concerts. It has proved that where the American people are given the best obtainable music they support it with an enthusiasm hard to equal anywhere in the world.

Climbing to the Top

"If I had my life to live again, I should certainly want to make music a part of my early training. My two sons fortunately have a love for music. One plays the piano and the other plays the trombone. It has seemed to me that American musical training in the past has been far too superficial. There have been many very fine teachers, it is true; but apart from them there has been a most lamentable lack of thoroughness. The students are content with 'good enough,' where they should demand nothing short of the best. They do not seem to realize that as they advance the intensity of their efforts should be multiplied. The nearer one gets to the top, the greater should be one's efforts. There is too much letting down when they are only a short way up the hill. They become satisfied with inconsequential triumphs and conceited over trifling successes. The man who stands upon the apex of the mountain silhouetted against the sky, is seen by all. He gains his position by dint of supreme labor, talent, ambitions and vision. Only the great can rise to such heights; and only the very great can maintain them.

"Predigested Results"

"We try to do things too quickly in America. We demand finished results without giving adequate time. We even want our food prepared so that there may be no work connected with it. 'Add hot water and serve,' has become the modern motto. Art cannot be developed in that way. We must learn that the habit of rushing through things can never produce results that are entitled to high artistic rewards.

"One thing that is very stimulating in our present musical growth is the much greater interest taken in music by men. Only a few years ago, the masculine attendance at the Saturday Night concerts of the Philadelphia Orchestra was less than ten per cent. Now it is forty-six per cent—think of it! The men have found that music in some ways is more necessary to them, in undergoing the modern American business strain, than it is to women. The war is partly responsible for this. During the war, music was realized as a tremendous agency for good.

Growing Musical Appreciation

"My growth in musical appreciation is really a source of personal amusement as well as wonderment to me. Only a few years ago I could hardly sit through an opera, or a recital. Now, the Love and Death music (*Liebestod*) is to me the most beautiful music ever written. I can hardly believe it, when I find myself actually

making a trip to New York in order to hear "Tristan and Isolde." I laugh at myself traveling one hundred miles to listen to the obsequies of a Wagnerian hero. I confess that the music of Stravinsky, Schönberg and Varese is still meaningless to me. I do know, however, that music has done me a wonderful and invaluable service. The musical development of the Orchestra, and lately The Philadelphia Band, a brass band of 120 men, under the direction of Mr. Stokowski, has been a source of unlimited delight and satisfaction to me. So is the Curtis Institute of Music, which Mrs. Bok has founded and endowed in Philadelphia and named it as a tribute to her father.

Dutch Musicians in America

"It is a pleasure to witness the triumphs of increasing numbers of musicians of Dutch birth in America. They have rich musical heritages to bring to the New World. It is not necessary to remind students of musical history of that golden sixteenth century when the Netherland masters, such as Arcadelt, Willaert, Orlando di Lasso, and other men of the Flemish school, were the supreme musical influence in the musical world. The multiplicity of racial and national influences in America have made a great music loving people, and I firmly believe it is only a matter of time when we shall become in this country a great music-creating people.

"Meanwhile, I am tremendously happy in the music offered me."

The Piano Keyboard for Young Beginners

By Austin Roy Keefer

MENTALLY, the beginner of piano study must know the first seven letters of the alphabet. Then, visually, he must locate these respective keys for all time, never again to forget them. The following means of objective presentation is suggested.

The teacher of children must use every possible amount of ingenuity; entirely free from worrisome bother or care. Teaching should be as interesting as seeing a newly finished house for the first time or investigating a new town or city.

Have the youngster meet the "darky twins." He will find seven sets of these black twins. To the left of each pair of black keys live all the C's; to the right, all the E's; between them, all the D's. Then practice finding these three keys, thoroughly. In like manner the little student can now meet the seven sets of "darky triplets." To the left of each set of black triplets he finds all the F's; to the right, all the B's; between, all the G-A's. To group all the G-A's is best. Now practice all the F's, B's and G-A's very thoroughly; a little later mixing up the entire seven keys. Following this, impress on the pupil's mind the three outstanding keys—viz.: middle C in the center or middle of the whole keyboard and nearest the lock or keyhole of the fall-board. Then the highest of all the C's at the extreme right, and then the lowest of all the A's at the extreme left should be found.

Now have the child start with the lowest A, at the extreme left, and name all the keys in order, both up and back. Bright children should master the keyboard in less than a half hour. It should be done mostly by appealing objectively to the eyes. Let the beginner note out loud the key as he touches it, or point it out as called for. This movement should be done directly and swiftly. Never allow any dreaming or lagging. Keep wide awake!

Our United States

Words by

EDWARD W. BOK

Music Arranged by

LEOPOLD STOKOWSKI

A New Song of the Nation Published in the Music Section of This Issue of The Etude.

Education is Learning To Do

By the Hon. Hubert Work
Secretary of the Interior

WHAT constitutes education is still an open question. Ability to make a living is the first necessity for education. When a man can accomplish this he is educated to a degree. Qualifications of a person to adapt himself to the environment in which he finds himself is the test of his intellectual equipment and might termed his education.

So many different factors enter into an education any sort. Character, mentality, and training, supported by willingness to serve, are the essentials. No man great in history unless he was able and willing to serve with and for others. Human relations are fundamental to all other questions in this world.

Any manual industry has its educational value. It trains the eye and the hand to work in unison, and through them the mind, to direct both.

Shakespeare, Burns, Lincoln, Rockefeller, Schwa Hill and scores of other great men of their time were not college men. College education is not enough. We should not depend upon it. College is an opportunity but it will not be what goes into us in college, but what comes out of us after leaving college, that will fix our place in the world.

So many college graduates rest upon their diploma. Graduation does not mean one has finished. Commencement means that we have only been made ready to begin to start out on life's journey qualified to look into the phases of life closed to our associates who were deprived of school privileges.

I would emphasize the importance of the habit of learning. The function of a teacher is to direct and correct. We should master something for ourselves. No mental discipline comes from being told a fact. That is hearsay. It is not our own and is worth only what the property of another may be. If we can read, the world is open to us; if we can write, we may convey our thought to others.

We should live a part of the time alone—get acquainted with ourselves, appraise our own qualifications and strengthen the weak ones, cultivate the habit of reflection, give our minds leisure to receive and record impressions clearly. Even the sensitized plate of a camera must have a time limit fixed to record the details of impressions. The human mind must not only gather its impressions but also record and analyze them. It is not possible for the human mind ever to understand itself, but we do know that its first impressions remain longest; that the character we establish in early life will be ours in old age, and that we must live with and, dying, leave it as our tribute to the world.

—Journal of Education.

Saint-Saëns' "Marche Heroique"

By Victor West

FROM the book on Saint-Saëns by Watson Lyle we learn the following regarding the composition of one of the best-known works by the celebrated French master: "During the awful days that began with the surrounding of Paris by the Germans on September 1, 1870, Saint-Saëns endured much, mentally and physically. Until the terrors of the Commune, in the following March, he became a soldier of the National Guard. The loss at Buzenal of his friend Henri Regnault, the painter of whom he was very fond, was a personal bereavement of the siege. He composed his *Marche Heroique* and dedicated it to the memory of Regnault.

"Regnault was not only a painter of distinction, but also possessed a fine tenor voice, and had received musical education at the Conservatoire. He was able, therefore, to take a living interest in the art of his friend, and he was the first interpreter of *Les Mclodi Persanes*, composed at the beginning of the war. Saint-Saëns dedicated *Sabre en Main* to him.

"The friends saw each other for the last time a few days before Buzenal. Regnault, rifle in hand, was standing out for drill practice. He stopped before his easel on which rested an unfinished water-color. At the bottom of the painting was a shapeless mass of color. By means of his handkerchief, moistened by saliva, he feverishly worked away at this spot with his disengaged hand and finally there emerged from it the head of a lion considerably to the awe of Saint-Saëns, who stood by

Don't Expect the Teacher To Do It All

By the Noted Musical Author-Critic

HENRY T. FINCK

THERE is a suggestive story about Mozart, who, as a youngster wanted to be taught by him how to compose, said: "You are too young to compose."

But you composed when you were a mere infant," said the other; and Mozart replied calmly:

"True; but I did not ask anybody to show me how."

Altogether too many music students act as if they came from Missouri, "wanting to be shown."

Mozarts are scarce. And the more you are in the habit of relying on your teacher for every step you take, the farther you are from being a Mozart.

The late eminent piano teacher, Constantin von Sternbach, hit the nail on the head when he wrote: "It is pathetic to see our little half-baked amateurs fly to Europe under the pitiful delusion that they will learn music there by some miraculous dispensation which will save them the trouble of hard work."

They go there by the thousands. How many are ever heard from after their return?"

How many indeed! How few indeed! I often think of a witty remark by Edward MacDowell, comparing debutants and debutantes in our concert halls to pots of geraniums, in pots—new ones every year.

Helped by Liszt and Leschetizky

It is true that a great teacher can do a good deal toward guiding a student along the path of success. William Mason, the foremost piano teacher in New York in the days of Theodore Thomas, wrote a book called "Memories of A Musical Life," in which he states that during the entire time he studied with Liszt he did not see him give a single lesson in the pedagogic or technical sense. What he did was to reveal to his pupils the soul of music.

When Dr. Mason took his first lesson, Liszt kept him from the piano-stool with the words: "Don't play it that way. Play it like this."

"Evidently I had been playing ahead in a steady, uniform way," Mason relates. Liszt "sat down, and used the same phrases with an accentuated, elastic movement, which let in a flood of light upon me. From that one experience I learned to bring out the same effect, where it was appropriate, in almost every piece that I played. It eradicated much that was mechanical, stilted, and unmusical in my playing, and developed an elasticity of touch which has lasted all my life, and which I have always tried to impart to my pupils."

But Liszt's are as scarce as Mozarts. Not many teachers are able thus to let in daylight, so to speak—illuminate dark spots with flashes of genius.

Leschetizky seems to have been one of those who could. That's why so many of the women and men who are among the great players of our time went to study with him. Leschetizky was great enough to help Paderewski in his early youth, especially in the art of securing ravishing tonal colors with the aid of the pedals.

Paderewski and Rubinstein

But even this great teacher could do no more than give hints to his pupils. If Paderewski entered more fully into the secrets of pedal-coloring than anyone else, it was because he studied and experimented and practiced by himself, day after day, week after week, year after year.

Rubinstein, when asked by Alexander McArthur (who wrote an excellent book on him) if his wonderful touch and tone were of his own creation, answered that they were partly natural, partly acquired. "I have spent thousands of hours in an endeavor to find this color and that, and since I can remember I have been working at this problem."

So you see that these men did not expect their teachers to do it all for them." In truth, Rubinstein writes in his autobiography, in speaking of Villoing: "With him lessons began and ended. In my eighth year I began to study with Villoing, and in my thirteenth my musical education was completed and I had no other teacher."

Then began his self-education, which continued to the end of his life.

By an odd coincidence Liszt and Chopin also reached the end of their piano lessons with their thirteenth year. I began to study by themselves.

Both of them were practically self-taught. The works of Bach were his conservatory. To Lenz he said that when he had to give a concert he shut himself up and

played Bach. "I do not practice my own compositions," he added.

As a boy, Liszt had lessons from Czerny, who improved his technic and taught him the importance of attending to details and the charm of expression. But when he was twelve he left Vienna and went to Paris. There he tried to get into the Conservatoire, but was rejected, for two reasons; because he was a foreigner and because the Director, Cherubini, did not like young prodigies.

Thenceforth Liszt taught himself. After hearing Paganini do such wonderful stunts that all the world marveled, he shut himself up in his music room and for many months worked and worked and worked, with indefatigable zeal; and when he came out again into the world, he had learned to do on the piano even more wonderful things than Paganini did on the violin. As Tausig, himself one of the supreme players, said: "No mortal can vie with Liszt; he dwells on a solitary height."

When Liszt became a teacher—after he had become tired of playing in public—his lessons began where those of ordinary teachers end. They were lessons in accentuation, in phrasing, in interpretation, in expression, in eloquence. It was his skill in illuminating music, in revealing its poetic side, that made him the greatest teacher the world has ever known, as well as the greatest pianist.

Sow's Ears and Silken Purses

Yet even Liszt could not make a silken purse out of a sow's ear. Of his many pupils only those won success who made his lessons a mere starting-point for self-study. They never expected the teacher to "do it all." Mastery cannot be transferred from one person to another. It must be won by individual effort.

Let me borrow from a sister art an anecdote which illustrates this point beautifully.

A famous English actor was drilling a minor actor in the delivery of a dialogue with him. After many fruitless efforts, the great man lost patience and said: "Why can't you repeat the words exactly as I speak them for you?"

"If I could," replied the minor actor, "I wouldn't be playing for ten pounds a week."

It's no use denying it! You must have a natural aptitude for acting, playing or singing, or you will never get there. If you have not that aptitude or talent, it is far better to quit and try some other way of making a living.

A Letter to the Writer

During my long career as a musical critic I have received ever so many letters from young girls and men asking for advice as to what they ought to do. When I have had time I have answered these letters, although it seemed a useless proceeding, for to give valuable advice I would have had to know a great deal more about these writers than they could tell in a letter. Here is a short extract from a letter of this kind:

"I am seventeen years of age and have studied but one year. From as little of myself as I have told you do you think there is any possibility of my becoming prominent in the pianistic field? As far as liking music is concerned, let me say that I cannot enjoy myself in anything which is not connected with it. I practice five hours a day and sometimes more. If I am not at the piano I am thinking about it. I would do anything to become a great musician. But as you no doubt believe yourself, this does not always bring desired results."

Quite so; thousands upon thousands feel as if they "would do anything" to become great musicians. But unless there is a natural talent combined with an infinite capacity for hard work, it's no use trying.

Destinn Tells the Truth

The famous Bohemian opera singer, Emmy Destinn, once said to a journalist that "domestic work may often be drudgery, but it is a picnic compared with the drudgery those have to undergo who want to become opera singers." To young girls who aim at success she says: "It is mostly a question of what one is willing to give up. If you really are prepared to sacrifice all the fun that your youth is entitled to, you may have your reward."

The trouble is that, as she continues, "barely one in a hundred of the girls who aspire to stage honors has

the courage or the brains to make such sacrifices and do such work. They practice mechanically, read no books, *dodge honest teachers* and place themselves in the hands of charlatans who promise, for a certain sum, to land them in the opera houses in a few months."

I have emphasized the words "dodge honest teachers" because they are a home thrust which reveals the cause of more than half the failures in the musical world. It is the charlatans who spoil the business of decent teachers and flood the market with mediocrities.

Liszt perhaps went too far when he said that mediocrity in music is a crime, but the activity of these mediocrity-makers is a crime which ought to be punishable by imprisonment.

It makes me very sad to think how many thousands of young music students there are who patronize these charlatan teachers, in the expectation that they will "do it all" for them. For these "teachers" are too sly to ask their foolish pupils to do any hard work. That's what makes them popular.

The Delights of Work

Yet work is, when you look at it the right way, the greatest and most enjoyable thing in the world. One need not go so far as that blasé Englishman who said that life would be quite tolerable if it wasn't for the amusements. But it is certainly true that if you don't work you are likely to be bored (idle rich folk are horribly bored most of the time); and Schopenhauer said truly that boredom is the worst of all tortures. Hard workers who "strike oil" or retire from business for other reasons, usually die soon. They cannot live without labor of some kind.

Ergo, ye music students, work, work, and again work. Don't wait for your teacher to show you what you want to know but find it out for yourself. That will please him immensely and make him take off his hat to you—unless "he" happens to be a woman.

Let me give you a very special reason why it is important that you should not let the teacher do it all for you: You are likely to forget what he tells you, even if he says it repeatedly; but what you find out for yourself you never forget. I have found this proved by my own experience hundreds of times.

Children who learn how to make their own toys enjoy them much more than those who get theirs ready made. Nothing is more foolish than to do things for them that they could as well do for themselves. It is really cruel, for it deprives them of much fun—the pleasure of finding out things for themselves.

A few examples of what I mean by finding out things for yourself may be desirable.

At a recital by Paderewski, or Novaks, or Grainger or Schelling, or some other great pianist you attended the other day, you were delighted, I am sure, among other things, by the beauty of tone. Now sit down at your piano and see if you cannot by varying your touch (in combination with the right pedal) produce similar tonal effects. Listen intently and you will soon be fascinated by subtle tonal differences. No teacher can do this for you.

Listen to Great Singers

If you are a vocal student take every opportunity to hear the famous singers; and when you get back home try to produce similar tones—similar, I mean, in quality and beauty. If at first you don't succeed, try, try again. Edison sometimes tries hundreds of chemical combinations till he hits on what he wants.

The teacher can give you hints, but he cannot do it all for you, I repeat once more. If you have in your mind a concept of the kind of tone you want (after hearing it at a recital), as Edison has in mind what he wants, you really can in this way greatly improve your voice. Just as you think of C or E or some other tone and then sing it, exactly so you can gradually train the organs and muscles of your throat to give you the tone quality you want.

This is truly wonderful and it is a point of superlative importance to every student of singing. On this method, hearing the great vocalists and trying to echo them so far as tonal quality is concerned, the masters of the old Italian *bel canto* (or beautiful singing) based their marvellous successes.

Of course you cannot, in this way, acquire that individual peculiarity in a voice which makes you exclaim "that's Caruso," or "that's Emma Eames" or "Geraldine

Farrar," but you do not want *that*. What you *do* want is an approximation to the tonal beauty of such great voices; and to that you will add your own individual touch. You cannot avoid that, and it is to be hoped it is an engaging individual touch. Voices differ—like faces. If they are engaging you get engagements.

Benjamin Franklin's "God helps them that help themselves" (which, by the way, is a maxim he borrowed from Sidney), fits into this literary music lesson admirably.

Practicing at Morges

Help yourself, work by yourself, as the great artists do. You cannot avoid drudgery—the greatest artists cannot do that. Twelve years ago I spent a fortnight at Morges as the guest of Paderewski. He was preparing the great Liszt sonata for his next tour; and he practiced daily for hours. He did not play the sonata through from start to finish but repeated difficult passages hundreds of times.

He also played what we call five finger exercises. When I asked him if he didn't find that a great bore he replied that it was terrible—that it required all his iron will to make him keep at it. But that's what made him Paderewski.

I once knew another pianist who always, when practicing, played a piece through from beginning to end, though he knew most of it as well as he would ever know it. He always stumbled over the same difficult places, made an angry exclamation, repeated them once or twice and then hurried on. He never fully mastered the difficulties; while the piece as a whole, after all these repetitions, palled on him so that he could not play it before others with the interest necessary to interest them.

You cannot fool an audience. If the piece you play bores you, it will surely bore your hearers.

Introduction and Prelude

By Orlando A. Mansfield, Mus. Doc.

To distinguish between things that differ is seldom an easy task when, as in the case of this short paper, the difference has been obscured by the indiscriminate use or abuse of terms. Even musical composers of unquestionable and unquestioned ability have not been altogether above reproach in this matter, many preliminary movements, or passages, having been termed Introductions when they should have been labeled Preludes; while, probably, a much larger number have been described as Preludes when they were nothing more than short and simple Introductions.

One of the most easily detected differences between the two is that the Prelude is generally longer than the Introduction. A more important distinction, and one of a much more technical character, is that the Prelude, if true to type, is usually a separate movement, ending upon the tonic or key chord, for example, the chord of C in the key of C major, whereas the Introduction, if correctly named, is not a separate movement, but one which leads into the principal or following movement after a slight break or pause, and without coming to an absolutely definite or decided close. Further, the Introduction, if of classical construction, would end upon the dominant chord, that is, the chord of G if in the key of C. Hence, an Introduction proper could not be used as a separate movement.

Very frequently the Introduction does duty for an Overture in that it may be employed to precede some important work such as an opera, an oratorio, or some more or less elaborate or lengthy choral composition. Here again, if coming to a definite close, and capable of being heard as a separate movement, it should be termed a Prelude. A more usual and, perhaps, a more proper employment of the Introduction is when it is placed before a single movement such as a fugue or a set of variations. Sometimes the few introductory measures preceding a song or ballad are termed an Introduction; but here the term symphony or *ritornello* would be more appropriate, although, technically speaking, not altogether correct. But, in all these cases, an Introduction, when really artistic in conception and construction, is founded upon, or introduces, themes, figures, or motives, which are afterwards heard in their entirety in the work or movement following. As interesting and illuminating examples of Introductions we may mention those to Beethoven's Sonatas, the *Pathétique*, Op. 13,

It is with music as with books. If the authors take no pleasure in writing them the readers get no pleasure from perusing them. And this brings us back to the superlative importance of learning to enjoy your work. Life isn't worth living if you don't. Almost anything can be made enjoyable if you go about it the right way.

The dryest technical problems set by your teacher can be made entertaining if you tackle them your own way, putting some of our own mind into them. He cannot make your fingers limber and nimble; you must do that yourself. Nor can he possibly indicate to you every shade of accent and pace which invests playing with life and emotional interest.

It is as unreasonable to rely on your teacher for these details as it is to run to your doctor every time you have a headache or an attack of indigestion. Correct your faulty habits of eating and you will need him only in emergencies. So with your teacher. The poor man is probably overworked. Do not bother him with trifling things that you can find out for yourself.

To develop your muscles you must walk and climb, not ride. Relying too much on your teacher is like trying to get muscular exercise by means of massaging. That is all right for invalids—but you are not a musical invalid, are you?

Self-Test Questions on Mr. Finck's Article

1. What important lesson did Liszt teach to Mason?
2. How did Rubinstein acquire his wonderful touch and tone?
3. What was Dessini's recipe for success in opera?
4. What is the best reason one should not allow the teacher to do all the thinking?
5. How can even technical work be made enjoyable?

in C minor and *Les Adieux*, *L'Absence et Le Retour*, in E flat, Op. 81; also the Introduction to the First, Second and Seventh Symphonies of the same composer; the Introduction to Tchaikowsky's Pathetic Symphony, and that to the late Sir Hubert Parry's Oratorio, *Judith*—the latter example being, really, an Overture.

Although the Prelude is employed in much the same manner as the Introduction, the fact of its ending upon the tonic chord and being a separate movement has often led not only to preludes being performed as separate movements, but to the production of short, independent movements to which the name of Preludes has been given perhaps in default or despair of a better one. Here the Preludes of Chopin will at once occur to our readers as beautiful examples of the procedure last named; while the association of the Prelude with the Fugue will be immortalized by the numerous examples left us by Bach, both in his imperishable "Forty-Eight," and in his organ preludes and fugues; by the three preludes to Mendelssohn's organ fugues, Op. 37, of which, No. 2, in G, is one of the most beautiful simple things in organ literature; by the same composer's preludes preceding his pianoforte fugues, Op. 35; and by an overwhelming number of other examples, classical and modern, including such lovely music as the Prelude to Sir Edward Elgar's oratorio, "The Kingdom," and not excluding a certain well-known and well-worn pianoforte *Prelude in C sharp minor*!

In the ancient Suites and Partitas the Prelude was a characteristic feature; and, with Bach and his contemporaries, was usually written in what is now known as shortened sonata or simple binary form, that is, having two parts or divisions, of which the first ends in a related key, generally the dominant or the relative major, while the second ends in the tonic key and usually introduces or develops some theme or figure heard in the earlier portion of the movement. Like the Introduction, a well-written Prelude, when used as a preliminary to some more important work or movement, usually introduces or, "as aforesaid," develops some thematic material which will afterwards be found to be an essential feature of the composition following, thus proving itself to be as, Shakespeare would prefer to express it:

"The baby figure of the giant-mass
Of things to come at large."

One Way to Memorize

By Sid G. Hedges

THE instrumentalist cannot always have a book of music at hand, and he will lose a good deal of enjoyment, and often suffer embarrassment, unless he can play from memory. He may wish to play in the twilight or by the flicker of a fire, to lead an impromptu song, to test a strange instrument, to play an emergency solo, or to recall a piece of music to a friend or pupil by playing a few bars.

Fortunately, the ability to play from memory can easily be developed by anyone practicing systematically and perseveringly. The piece to be memorized should be played over many times from music, but in no haphazard fashion. It is useless to attempt to recall the whole of a long composition, straight off. Only short sections should be learned at a time, and then these can be joined together.

Let us consider an actual example—*Chanson Triste* by Tchaikowsky—which everyone should be able to play without the music. If this piece be analyzed, as it must be to be memorized, it will be found very regular in structure. The first two measures contain a complete little phrase, and measures three and four another phrase. It can very well be imagined that measures one and two ask a question, and measures three and four give an answer. Another and rather similar question is asked in the fifth and sixth measures; and measures seven and eight give the same kind of answer. If these eight measures are played over a few times, the two-measure sections being remembered, it will be found quite easy to repeat without aid of the music page.

In measures seven and eight, the original question is asked again, but the reply is not the same as at first, for every note is an ascending one. Then come four two-measure questions, each at a lower pitch than the previous one. That is the end of the first movement. Each question and answer should be tried over separately, then joined together, then added to the next section; and in a short time the whole movement will be safely memorized.

The remainder of the piece will divide with equal convenience. There is the second, or middle movement, and then the beginning is recapitulated, with the addition of a short *coda*, or *tail*, to make a suitable ending.

Any piece of music should be dealt with like this. It is helpful to try to remember, and visualize, the actual appearance of the music page, particularly where rests occur. The mere notes should be learned before any attempt is made to reproduce necessary expression.

It may assist many to know that, most frequently, crescendos occur in passages of ascending notes, and decrescendos where the notes descend.

One should make a determined effort to memorize such short standard pieces as this *Chanson Triste*, and there are a score of similar things for which no musician ought to need any music.

Studio Staccatos

By C. W. Fullwood

Do not practice merely to "kill time." Cause time to go by rapidly by interested practice.

Practice with *both* your head and your fingers, in the order named. An ounce of brains is worth a pound of calisthenics on the keys.

The piano will do its part if *you* do yours.

Consider the rest marks in your music with the same fidelity as you do the notes. Pauses in conversation are often as eloquent as the words.

Without the use of your brains you might just as well play on a mechanical piano.

An half-hour of silent practice is worth two hours of the mechanical. Study your music before going to the piano.

The thumb can, and should be, trained to act with facility equal to that of the other fingers of the hand. Indeed, do not think of it as a thumb, but as the first finger.

The runs and trills are the flowers of your music. They are worth cultivating and cherishing.

Practice your old pieces at intervals of a year or two. You will see new beauties and new possibilities in them.

When you are "listening in" to good music over the radio, try to visualize how the pianist is doing it; endeavor to pick out the several instruments in an orchestra. It is an interesting and profitable game.

Your individuality plus the composer's idea makes for a finished performance.

"Breaking Off" In Piano Playing

What the Germans Mean by "Absetzen"
The "Luftpause" and Other Important Marks of Interpretation

By EUGENIO DI PIRANI

HAVE you ever watched a thoroughbred horse in the moment of jumping over the hurdle? You must have noticed then that, after running at a brisk gallop towards the hurdle, he stops for an instant before jumping. The little pause he makes quite instinctively allows him to leap over the fence with fresh impetus and clear it with security.

So does the cat, that marvellous jumper.

The pianist meets many a time high hurdles in his performances and he ought to learn from the thoroughbred and from the small house pet to make a little pause before jumping over them.

The German calls it "absetzen" which means "break off" and could be explained as a disjunction, a caesura or a musical interpunction.

The art of "breaking off" is of the highest importance to the piano virtuoso. Sometimes the "breaking off" must be quite substantial; other times, on the contrary, it should be almost imperceptible to the listener. If the purpose of the disjunction is not only the convenience of the player but also the musical phrasing which requires a comma, then, of course, the pause may be quite conspicuous. If, on the other hand, the comma has only technical reasons, that is, only to facilitate the execution, it should be made less pronounced. This distinction ought not to be overlooked.

Accordingly the "breaking off" is sometimes not a decided detachment, but only a discontinuing of the pressure which is brought to bear upon the fingers in order to produce a pure tone and for the renewing of this pressure on the next note or chord.

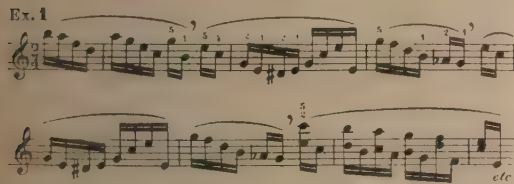
In this case it ought to be hardly noticeable; as it is done only for the convenience of the player, that is, to allow him to give a strong accent to the following note or chord, which would be almost impossible without that infinitesimal pause.

Only the performer must be conscious of this kind of break. I would compare it to the silent breathing of the singer, where the breaking of the period is not demanded by the musical phrasing but only by the physical need of the respiratory organs.

As a matter of fact the singer, even if endowed with a very capacious chest, can only dispose of a limited amount of breath; and, if the air is at an end, he is compelled to take in a fresh supply, which of course must be done with skill, so as not to reveal his mortal limitations. The comparison would also hold good with the silent changing of the bow by a violinist.

It is surprising how efficaciously, by means of this slender interruption of the pressure and, immediately after, renewing of the same, the pianist is enabled to overcome difficult passages which otherwise seemed insuperable.

Liszt, the wizard of the keyboard, has left us many practical hints on this art, in his editions of the classics. For instance, in his edition of Weber's "Perpetual Motion" we find:



Liszt continues through the whole piece to indicate where the final note of a phrase should be detached, raising slightly the hand. The staccato dots and commas were not indicated by Weber.

A striking example of breaking off is given in the beginning of the following passage.



where the 3d on C is followed by the 2d on C# which must be executed with a slight breaking of the phrase.

I cannot say, however, that I am very fond of this



EUGENIO DI PIRANI

fingering, as the inconvenience of detaching could be easily obviated through the following fingering:



Very good, on the contrary, is the fingering:



where through the consecutive 4th on B and C the pianist is compelled to break off the phrase before the return of the theme, which is technically as well as musically correct.

This expedient of using the same finger consecutively is often adopted in order to make compulsory the breaking off of a passage.

An Explanation of Marks Which Mystify Many Pupils

Have you ever noticed these marks which appear frequently in some editions?

, // / V

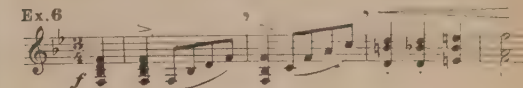
They are known variously as the "Absetzen" marks or the "Luftpause" marks and have a very similar meaning. "Breathing marks," some teachers call them, because they resemble the points at the end of phrases where the singer would take a breath. They are really little breaks or pauses. Mr. Eugenio di Pirani has very cleverly shown how the "Absetzen" mark may be interpreted. So many inquiries about this subject have been presented that we are very glad to offer our readers Mr. Pirani's article.

Hans von Bülow was also a great apostle of "absetzen." We see, for instance, in his edition of Bach's *Gavotte in G Minor*, the following fingering:



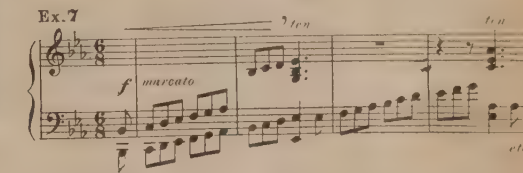
which necessitates no less than three breaks, the one after B, in order to strike the following A with the 3d, the second after B to render possible the striking of the following D with the 2d and the third after D in order to strike the following B with the preceding grace note.

In Schumann's "Faschingschwank aus Wien" (Vienna Carnival), we need a great deal of breaking off:



The same figure is repeated through the whole first movement, and it will be necessary every time to make a slight break after the four eighths in order to accent properly the following chord.

A similar case will be found in Schumann's *Scherzo* from his *Quintett for Piano and String Quartet*, Op. 44 (dedicated to his wife, Clara Schumann):



where a slight detaching after the eighth notes will be a great help toward giving a substantial accent to the following chord.

A proper interpretation of Chopin's works would be impossible without a great deal of "breaking off."

In the first movement of his *Concerto in E Minor*, Op. 11, we find the following passage:



which requires a decided break-off to allow the player to strike the chord with surety and with a strong accent.

And in Chopin's *Ballade in G Minor*, Op. 23:

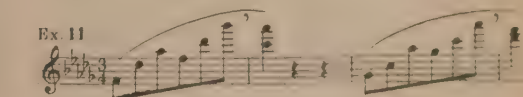


Another passage in the same piece, which needs detaching, is the following:

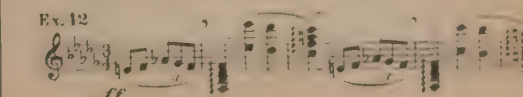


In other works of Chopin, we find the following passages:

Scherzo in B Minor, Op. 31:



and further in the same composition:



And now follows an example from my own "Woodland Ballade," Op. 47:



In the preceding example the break should be almost imperceptible to the listener. The break is made only for the convenience of the player, as it would be difficult otherwise to give a strong accent to the D and afterwards to the F, the more so because this task devolves on a weak finger (the 5th).

It would be impossible to give in the limited space of an article an exhaustive treatise on the "break-off." Every piano composition requires here and there the use of it. Students and teachers ought to find out where it should be put into play.

Self-Help Questions on Mr. Pirani's Article

1. How shall we determine the different degrees of "Breaking Off?"
2. Compare the art of the pianist and of the singer in this accomplishment.
3. By what technical action does the pianist secure this effect?
4. Study two works by master-composers and discover the places where the "Breaking Off" will be both technically advantageous and artistic.

The Ingredients of a Great Pianist

WHAT are the outstanding qualifications which one must possess in order to become a great pianist? Prof. George Smith, of Syracuse, discusses the ingredients of a great pianist, and, in the *Syracuse Herald*, gives these:

Talent
Hands
Perseverance
Health
Taste
Temperament
Brains
Right thinking.

We should like to rearrange these thus: Health, brains, talent, right thinking, temperament, taste, perseverance, hands. The writer's remarks are interesting, none the less.

"Talent is to my mind the prime consideration and the absolute vital necessity in all art effort. For, without talent, one may 'persevere' in the best of 'health' till one dies in happy mediocrity.

"As to hands. It is undoubtedly true that if one has unusually small hands the problem of big piano technic becomes mountainous. A normal hand, however, can most certainly be made to meet all pianistic requirements within reason. The so-called 'piano hand,' with fingers like macaroni, is a good deal of a myth. Regard the hands of such technical marvels as Josef Hofmann. They are not unnaturally long and thin. The same is even more true of Bauer and even Paderewski, whose hands are rather normal in appearance. While it may be true enough that long, thin fingers help in stretching over long chords and figures, it can be shown plainly that sometimes the very length of these fingers is a handicap to the owner. The main item, in my opinion, is the independence of the fingers and the width of the arch of the hand—that is across the knuckles. And the real root of hand power and finger brilliance lies in the capability of relaxing in the mind.

"When we gain our proper bearings we shall begin with that phase of music study into which everyone may enter whether or not he has a voice, creative ability or technical ability—that is, Music Appreciation. Without an intelligent fundamental understanding of music itself, all other superstructures of music education that we may build are as a Tower of Babel."

—ANNIE MARIE CLARKE.

How Sound Differs From Noise

By Orlando A. Mansfield, Mus. Doc.

SOUND is produced by the air being set into vibration or rapid movement by the action of some elastic body; that is, a body capable of departure from, and return to, its original position. These rapid movements of the air are termed air waves. Now the distinction between sound and noise is not exactly absolute or arbitrary; but, in general terms, the difference between a musical tone and a mere noise is that in the production of the former the vibrations are regular, rapid and sustained for a definite period; while in the production of mere noise the vibrations are irregular, intermittent and confused.

The pitch (the height or depth of a sound) depends upon the rapidity with which the vibrations follow each other. The more rapid the vibrations the higher will be the pitch, and *vice versa*. The lowest audible sounds have from sixteen to twenty-four vibrations per second; the highest audible sounds from thirty-two thousand to forty thousand vibrations per second; although, as the late eminent scientist, Dr. W. H. Stone, remarks, "The extreme upper limit of audible sound appears to vary materially with the individual." Approximately, however, audible sounds attain to a compass of about eleven octaves, those used in music extending to only seven or eight octaves. The sound known in vocal or instrumental parlance as "middle C" requires, theoretically, 256 to 264 vibrations per second; while "middle A" has now, by international arrangement and consent, 435 vibrations per second.

Among the principal factors in the production of musical tone, we may mention the vibrations of strings, of rods (for example, the tuning fork), of plates (gongs and cymbals), of membranes (the kettledrums), of reeds (the clarinet, and, to a certain extent, the human voice), of columns of air (organ pipes), and even flames and electricity.

If, however, noises become periodic, and sufficiently rapid, they merge into a more or less distinct musical sound. This may be observed by carefully listening to the roar of distant traffic, the rumbling of cart wheels, the rapid movements of the wings of certain insects, the clapping of hands, the sharpening of saws, the mowing of lawns, "the schoolboy's pencil jarring against his slate," or even "the purposeless rattling of his hoopstick against area railings."

But, in order that noises may approximate or merge into musical sounds, the conditions producing musical sounds are essential; namely, that the noises must be continuous, regular and periodic, and sufficiently rapid to produce a sound within limits audible to the human ear. When we begin to discuss or question whether the sounds produced by rapidly and regularly reiterated noises really constitute music, we enter into the subject of tone quality, and leave the calm realms of fact for the disturbed regions of fancy, and commit ourselves to a discussion impossible to treat adequately in the limited space now at our disposal. For the time being we can go no further than old Sir Thomas Browne (1605-82), who, in his "Religio Medici," has assured us that "there is music wherever there is harmony, order or proportion."

Needed Musical Innovations

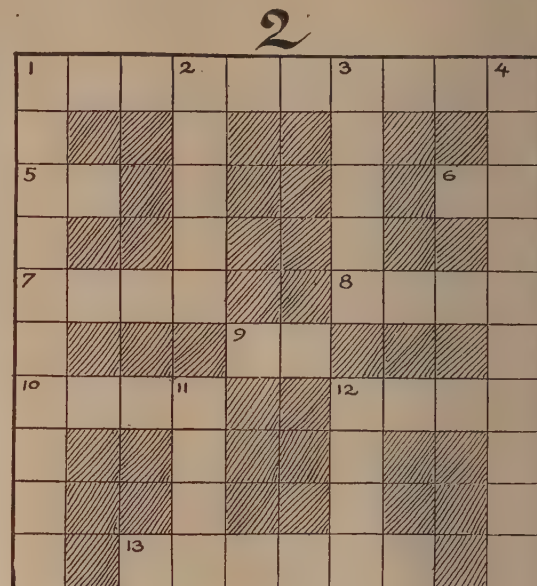
By Sidne Taiz

- WON'T-GO-FAST music, for use at practice time.
A good \$100 piano.
A sure-shot system of picking teachers.
A non-skid memory.
Music which knows its way home after being loaned.
A non-losable pitch for singers.
A toboggan to scoot students to the piano stool for practice.
A non-rustable technic.
A phonograph gag which works automatically at the neighborhood bedtime.
A self-starting program.
A sure-fire system for striking notes on the instrument.
Non-breakable violin strings.
Piano fingers which dish-washing will not spoil (in daughter's imagination).
Non-breakable corners for sheet music pages.
A self-blowing organ.
A permanent fixative for repertoires.
A tonic to take the "tire" out of practice.

Etude Cross-Word Puzzle 2

By Beatrice Purrington

THE ETUDE is presenting a series of cross-word puzzles dealing almost exclusively with musical terms. No prizes are offered. The answer to No. 2 will be published next month.



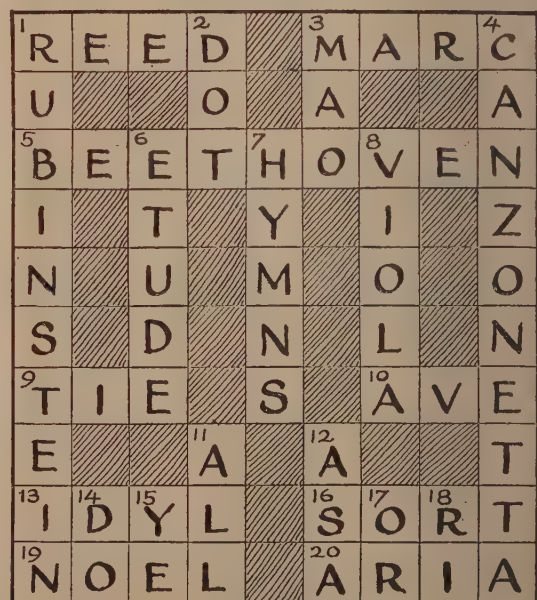
Across

1. A living pianist.
5. First two letters of an Italian musical term meaning slow.
6. Sixth note of the scale.
7. Wood wind instrument.
8. A Scottish dance.
9. First note of the scale.
10. Latin word for a musical work.
12. A vocal solo with instrumental accompaniment.
13. A composition in which the first theme returns after each new theme.

Down

1. A stringed instrument.
2. A musical magazine.
3. A German composer.
4. A modern Italian opera.
11. A tune played or sung by one person.
12. The lowest female voice.

Solution to Puzzle No. 1—In Last Issue



The ETUDE likes to know the features that please our readers best. If you would like to see more cross-word puzzles in THE ETUDE please tell us.

Self Instruction in the Art of Touch

By EUGENE F. MARKS

IN discarding the old, we hear much about the uselessness of the etude; and then following closely upon this idea lingers the statement, emanating several years since from a well-known pianist, concerning the futility of studying technic. However, this particular artist had the advantage of having previously studied the violin, so his left hand (the weaker one) was strengthened already before he turned his attention to the pianoforte. Thus, he had only to devote his energies for a short time to the development of the right hand, the natural predominant employed in the daily routine; so we can readily understand the underlying incentive of his statement, because in his case it was not necessary to apply himself strenuously for a great length of time to technical attainment, which he already possessed to a large extent. Nevertheless, Liszt, one of the greatest, if not the greatest pianist the world has ever seen, struck the subject of technic squarely on the head, when, in presenting his two-finger, much in little, exercise (fully exemplified in William Mason's *Touch and Technic*,) he stated that inasmuch as all pianoforte pieces consist of the scale, arpeggio and octave passages, the practice of these essentials could never be dispensed with wholly.

Free Finger Action

Taking a hint from the above statement by Liszt, we can readily perceive that the subject of technic for the pianoforte can be easily arranged into a systematic order of technical exercises for daily use under five divisions (finger-exercises, scales, arpeggio, chords, octaves) as a foundation, thus covering the entire field of technic in a concise, agreeable and understandable manner. Those who desire to make advancement through self-instruction by using these technical divisions, in the exercise for five fingers must pay careful attention to the curve of the fingers and endeavor to obtain free action of the correct joint (the first joint, where the fingers unite with the palm of the hand, physiologically termed the metacarpal joint), and must allow no articulation of the joints forming the curve. Someone has tersely described this as a caving-in of these joints.

In scale passages, the thumb joints must be kept loose and flexible, in order to allow the thumb to pass easily and quickly under the palm. The correct position of the hands in scale playing may be secured by placing the third finger of the right hand upon any white key and the thumb upon the adjacent white key above it, reversing the position for the left hand, which positions result in the hands pointing somewhat inwards and the wrists rounding out. The same position is desired in arpeggio playing. In such passages the fingers will not maintain the full curve. However, it is best not to straighten them entirely, as the resultant touch is weakened and the tone colorless. Chords and octaves call for the full curved fingers (the little fingers especially are to be kept firm and with the curve) and are played with a combined relaxed movement from the elbow and wrist.

A Touch Exercise

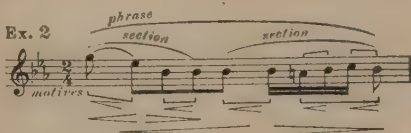
To exemplify that touch, I give a short phrase of a simple scale run, which according to the expression desired calls for a different touch with each note:



Thus, a downward stroke or fall upon the first note C; the second note B demands an accented finger touch, as it is on a beat (even if a secondary one), yet not stressed as much as the preceding primary or bar-beat; the second division of this beat, a sixteenth note, the A, calls for a lighter touch, an unaccented touch. These last two touches are employed in decreasing degrees on the remaining second beat and its secondary divisions as elucidated by the binds; and finally the last note receives a soft touch, one peculiarly adapted to the final note of a phrase. However, in addition to the employment of the eight different touches demanded by the varying degrees of intensity, the entire phrase must be delivered with the legato connection.

In order to show still further the intricacies of touch and that no two adjacent notes are struck alike, let us examine an illustration from Clementi, who, we know, preceded Beethoven only about eighteen years and has left us his indispensable *Gradus ad Parnassum* and numer-

ous sonatinas, which are likely to remain with us for years as desirable and favorite material with teachers.



In the original example only a *p* at the beginning of the movement and the slur combining the first two notes are given as marks of expression. However, in order to give the correct idea of the numerous touches required by this simple excerpt, the phrase must be separated into its motives; and in doing this the precept, that the unaccented portion of a beat belongs to the following accent, must be constantly borne in mind. We find the division into motives is made as indicated by the binds placed beneath the notes, which gives us four appearances of the motive, the last one containing four notes being a variant of the original motive of two notes. The two beginning notes, forming the initial and predominant motive, are the most important throughout the phrase. Therefore, they receive a decided and clear-cut touch of unaccent to accent, or a softer touch to a stronger one, ending in about *mp* degree of power; the degree of intensity changes for the next motive to *p*, yet still retaining the touches, unaccent to accent for the two notes forming the motive. Unconsciously, these two motives, through the influence of the bar-rhythm, connect and form themselves into a unit, motivic phrase or section; so that the motivity of music exists with such incredible congruents or incongruities as, motives within motives, phrases within phrases, and even measures within measures; for this example, although marked 2/4 time in the signature, is in reality 4/8 time (two 2/8 measures thrown into one).

Connecting the Motives

It is not unusual to designate 4/8 time as 2/4, as it saves the drawing of many bars and prevents confusion, apt to arise through the compactness of the numerous measures. One may well ask to what degree of softness should this second motive descend in comparison with the first motive; if one will listen attentively to the diminishing tone-power of the final note of the initial motive, and make test from different stages of the weakening intensity, he will discover that the most impressive and desirable degree of potency is to enter the second motive at that strength to which the first motive has decreased during the period of regular tempo. This, notwithstanding the change of power, keeps up the connection of the motives in a lucid manner.

The next motive, the climax of the phrase, is delivered in the same manner as the second motive, but with a slightly greater degree of force. The last motive, varied into a turn (motive within motive) consists of two unaccent to accent (A \sharp , B \flat and C \flat) each to be played with decreasing power to the end of the phrase (a phrase usually ends softly). In rendering the entire phrase (long slur) each motive must be clearly defined (binds), also, the delimitation of the sections (shown by the two short slurs), and yet display a connection of all parts forming the whole. All this is attained through the most exacting discrimination in touch. Impossible, says someone; but it is not impossible, and the final result of the procedure is shown by the expression marks written beneath the staff in the illustration. However, some of the signs are over-lapping in order to exemplify the hidden connection.

From the Later Romantic Age

We will now leave the classic period and test our thought according to the later romantic age. Naturally, we will make our selection from the writings of the pianistic Chopin, and will deal with figures in music instead of motives. Let us take one of the popular numbers of his easier compositions—the Op. 40, No. 1, in which the figuration is clear-cut and easily discernible, and the composition is liable to be handy to almost any player of the pianoforte. The treble of the first section stands as follows:



Each figure of this extract has been marked with the bind and numbered for easy reference. This figuration, with many attractive modulations, extends throughout the entirety of the first and second movements.

This opus, we well know, is familiarly termed "Polonaise Militaire," and one likes to view it with the militant idea. The first and second movements, together with the repetition of the first movement, may well represent the mobilization for war; the necessary hustle and bustle of the various troops hastening to formation being adequately portrayed by the musical figures embraced under the first and second binds in the given extract, and the smothered fears and whisperings of the populace depicted by the triplets under the third bind. The third movement—the usual trio—should convey the idea of the entire army "en masse" or "on the move;" and in the fourth movement we have the idealization of a spirited battle-fray culminating in the triumphant *fff* with the repetition of the third movement. So far, concerning the conception of the general character of the composition; now for the dissimilarity of the touches to be employed in the rendering of each figure in the example.

Observe the Rests

The first chord must be given with a touch of decision, demanded by the characteristic sharp accent on the strong beat of a polonaise, which, however, must immediately decrease and fade into the second beat of the measure, given also with firmness, but preceded by the sixteenth note softened, as if it were a grace or introductory embellishment to the second beat. By the judicious employment and discontinuance of the damper-pedal, one can make the rests of this first measure very expressive and strongly exemplify the processional form of the polonaise, which would be lost entirely if the pedal is sustained throughout the connection of this first figure, as indicated in the printed copy. The connection of the notes of this first figure is more through that of touch (loud to soft) than by the legato gained through the use of the pedal. However, this latter use is demanded in connecting the first to the second beat in the second measure. At any rate, Chopin has given us the rests—evidently for a purpose—so let us observe them.

Expression Marks

Taking up the second figure, the sixteenth notes in the first measure, introducing the figure, are begun with about the same degree of force used on the sixteenth note gracing the preceding second beat, and through regular gradation gain the strong climactical accent of the second measure; which in turn descends and fades into the second beat, similarly to the first measure, but closely connected and with the open pedal. The third figure, falling upon the weakest beat, partakes of a nature obviously different from the preceding two figures; therefore, it is to be played with a touch and power peculiarly its own. As the former figures have been delivered with a forte degree of force, let this last figure appear in a contrasting *p* power, gradually diminishing in force to the end. The expression marks written beneath the excerpt give the final result of these different touches.

A Different Touch on Each Tone

Thus, if we examine the different degrees of force we have employed in this short phrase, irrespective of the legato or staccato movements, we cannot but conclude that we have used as many touches to secure these various degrees of power as we have notes in the melody, and that no two successive notes or chords have the same touch given them. One can easily perceive by this constant demand for a different touch on each tone, and the varied expression of each phrase, how essential the study of technic becomes, and how this same demand compels every student of the pianoforte to make technical attainment the permanent acme and desideratum of his endeavors, more than the study of any other instrument.

"I want to see a monument erected in this country to the women of America. It is the women of this nation who have given music to the people. Let the foreign artists pay for the monument and I shall be among the first to subscribe." —LOUIS GRAVEURE.

"The Father of the Pianoforte"

By HERBERT WESTERBY

(The following historical estimate of the position of Clementi in musical art is reprinted from "The History of Pianoforte Music," published by E. P. Dutton & Co.) The author is an English writer of high standing.

It is significant of the rapid rise and perfection of the youngest of the arts that the life-time of one man should witness the transition from the skeleton Sonatas of Scarlatti to the perfection of that art form by Beethoven, and that this man—Clementi—should (1) have been born while Handel and Scarlatti were alive, should (2) have survived the decease of Beethoven as well as Schubert and Weber, and (3) should have been living while Liszt was at work on his "Paganini Caprices."

The "Father of the Pianoforte," as he is styled in his epitaph in Westminster Abbey, left Italy at the age of fourteen, in 1766. Already a youthful virtuoso, he had also written several contrapuntal works as a pupil of Cordinelli.

The rest of his life, with the exception of visits to the Continent, was spent in this country, where he was trained at the expense of a "Sir Beckford" (as Marmontel terms him), the cousin of the author of "Vathek."

Variety of Nuances

For four years young Clementi studied most assiduously at the house of his benefactor in Dorsetshire. Here he had a rich literary and musical library at command, and it is said that Bach, Handel, Scarlatti and Paradies—the leading lights of his day—were his favorite composers. Added to these, no doubt, were other Italian composers for clavichord that he had known in Italy, including Martini and Marcello. The works of these composers he is said to have played with ideal perfection, "The clearness of his touch and the variety of his nuances being without parallel."

Clementi's chief pupils, John Field and Cramer, also possessed the same degree of clarity of touch. In playing the Fugues of Bach they brought out each part distinctly with the necessary tone, accent, etc., to ensure its individuality. As a result of Clementi's study in private, there appeared, in 1770 (the year he left Dorset for London), his remarkable *First Sonatas*, Op. 2.

Technically in advance of all notable works of the time, the first *Sonata in C* contains features of interest which reappear in Beethoven twenty-six years later.

It is evident, from a comparison of the works of Em. Bach, Haydn and the Italian clavier composers, that the remarkably advanced style here shown by Clementi was the result of the study of the free, fluent style of Durante, Galuppi and other Italian composers.

Clementi, the Italian, did for the pianoforte technic of his day what Liszt, the Hungarian, did later on. At that time the Italian School was in the ascendant. The style of Handel, who was also resident in this country, was Italian, and Bach himself, although a stay-at-home, looked with favor on the pleasant and learned Italian style and endeavored to write his Italian Concerto in that manner.

An Italian Technic

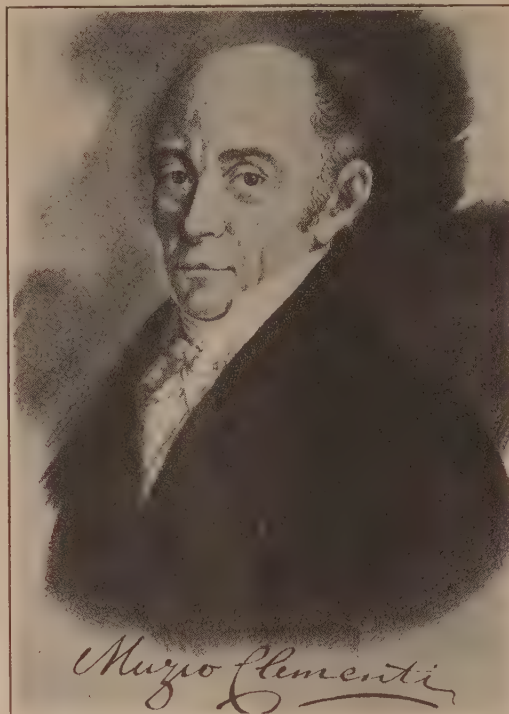
The technic which Beethoven adopted from the Sonatas of Clementi was therefore Italian in its origin, and it may be that he also acquired some of his vigor of style and his special use of the *sforzando* from Clementi, whose compositions he much admired.

Young Clementi was ambitious and he showed the virtuoso tendency of Scarlatti and his confrères in rapid passages of thirds, broken octaves in the bass, quick alternate flights of octaves and sixths, telling broken-chord and scale passages. He was throughout, in his piano Sonatas, ahead of the more *orchestrally*-minded Haydn and Mozart, both as regards technic, form and style; and this probably arose from the fact that he gave all his energies to the piano and did not share the manifold activities of the two South German composers. The difference is also due to the fact that Clementi composed for the English piano, which allowed of more sonorous effects than the lighter action of the Vienna piano in use on the Continent.

The first piano recital in London was given in 1768 by J. Christian Bach, son of the great Sebastian, but Clementi's Sonatas (Op. 2, 1770) were the first published in this country as written exclusively for the piano.

The piano was yet in its infancy, and previous works had been inscribed as "For Pianoforte or Harpsichord," so that Clementi was the "Father of the Piano" in a

Clementi stands for us: (1) as the successor of Scarlatti and Mozart; (2) as the originator of a genuine pianoforte style, both as composer and executant. The title "Father of the Pianoforte," may be disputed by some.



MUZIO CLEMENTI

double sense: (1) as the founder of its technic, and (2) as the first to write for it in a real piano style. Clementi played upon Broadwood's earlier and smaller instruments. Later, he became associated with the firm of piano manufacturers since known as Collard's, and it was through his advice that Broadwood was enabled by 1820 to perfect his grand piano, which had such an influence on the development of technic in the time of Liszt.

A Mutual Influence

It is interesting to note the mutual influence which Clementi and Beethoven exercised on each other as composers. While Clementi was Beethoven's immediate model in technic and form, there is no doubt that the lofty style of the latter influenced Clementi at the close of his career, when his naturally sunny and vigorous style took on something of the pathos of Beethoven in his last "*Didone Abbandonata Sonata*."

Mr. Shedlock ("*The Piano Sonata*," J. S. Shedlock) is also of opinion that, "with the exception of Mozart's "*Sonata in C Minor*," Haydn's "*Genziger*" London Sonatas, both in Eb and one or two of Rust's—there are none which in spirit come nearer to Beethoven than some of Clementi's."

The Case of Clementi

The case of Clementi is a most interesting one to music students. Forming the pianistic bridge from one age to another, he created a vast amount of pianistic material which now is but very little known. There is a large collection of Sonatas which are rarely played, but which teachers could profitably use by way of variety. The literature of the piano at this period is much larger than supposed. Haydn wrote many more Sonatas than those usually played. Many are less interesting, but at the same time the teacher can do away with a great deal of ennui by means of a little initiative in investigating new-old fields.

Clementi's first sonata was written in 1770 and Beethoven's last sonatas were written in 1827. Muzio Clementi was born at Rome, January 24, 1752 (some say 1746). He died at his country seat in England, in 1832.

On the other hand, there are whole passages in Beethoven's earlier works which can be traced to similar passages in Clementi.

Like the sonatas of Haydn and Mozart, those of Clementi may be classed as (1) technical, (2) educational, and (3) artistic. As regards features of general interest, the Op. 2 are principally technical, Op. 9 and 10 contain "foreshadowings" of Beethoven, Op. 12 (No. 2) and Op. 14 (No. 2) developments of form, and so on.

It goes without saying that some of Clementi's works have been overshadowed by the richly harmonized and more reflective works of Beethoven and the Romantics, but there are still some works of his which deserve attention. The famous "*B minor Sonata*," the Eb, Op. 12 (No. 4), the "*F Minor*," and the "*Didone Abbandonata*"—"one of the finest Sonatas ever written"—should be in every student's library. Clementi's early Op. 12, No. 1, is notable for the variations which are in advance of anything written in that style for some time afterwards. The Op. 47 (No. 2) in Bb, with Toccata, is the one played by Clementi (then nineteen years of age) at the Court of the Emperor Joseph V. in 1781. Mozart, then fifteen, who was also present, played alternately with Clementi at sight, and both extemporized on a given theme—the palm of victory being undecided. It seems that Mozart, after this (being always prejudiced against Italians), derided Clementi's superior technic, while Clementi generously praised Mozart's singing touch. The theme of the Sonata played by Clementi was afterwards taken by Mozart as the subject of his *Zauberflöte* overture in which his superiority in thematic development is shown; and it is through the want of this, and also of modern harmony and of deeper and more reflective emotion that Clementi's work suffers in comparison with the best work of Mozart and Beethoven. It will be noted that his Andantes are especially weak points.

Clementi's pupils—John Field, whom he took to St. Petersburg (where his widely different style of composition anticipated that of Chopin), J. B. Cramer, who was brought up and lived in London, Bertini, who was also born in London, Berger (the teacher of Mendelssohn), Klengel and Kalkbrenner—became the first pianists in Europe and spread abroad his modern method of technic, which had been developed in his unique and invaluable "*Gradus ad Parnassum*" (1817) and in his "*Preludes and Exercises*." These publications were based on the contrapuntal style already out of date, and were soon left behind by Czerny, but they were useful, from a technical point of view, as studies in independence of the fingers, and generally for the Concertos and Sonatas of Mozart and Beethoven.

Clementi in London

After his arrival in London Clementi was busy as a virtuoso and teacher; and from 1777 to 1780, as cembalist of the Italian Opera, he conducted the Operas of Porpora, Sacchini and Pergolesi, as well as the Oratorios of Handel. In 1781 he began his concert tours on the Continent, including the one to Russia in 1802. These occupations, together with compositions, filled an active life till he died at the age of eighty. Moscheles relates how at a dinner given in his honor in 1827, "Smart, Cramer and I conducted him to the piano." Everyone's expectation is raised to the utmost pitch, for Clementi had not been heard for many years. He improvises on a theme of Handel and carries us all away to the highest enthusiasm. His eyes shine with the fire of youth; those of his hearers grow humid. Clementi's playing in his youth was marked by a most beautiful legato, a supple touch in lively passages and a most unfailing technic. The remains of these qualities could still be discerned and admired, but the most charming things were the turns of his improvisation, full of youthful genius."

"The audience which has actual knowledge will raise the performer's standard, will do away with the mediocre artist. To develop this new audience, children should be taught to play chamber music as soon as they are able to get through the simplest compositions. Thus music would be cultivated in advance of technical equipment."

—FELIX SALMOND.

How to Become an Expert in Piano Technic

By the Noted Teacher and Critic

MAURICE ROSENFELD

Maurice Rosenfeld, born in Vienna, December 31, 1867, was brought to America at the age of six and graduated in music from the Chicago Musical College in 1888, winning different high

distinctions for his proficiency. He has been affiliated with leading music schools of Chicago, and, since 1913, has been one of the foremost music critics of Chicago ("Chicago Examiner," "Chi-

cago News," "Musical America," and others.) In 1916 he opened his own piano school in Chicago. This authoritative and practical article will serve as a guide to many readers.

MUSICIANS are accustomed to consider more than the mere mechanical manipulation of an instrument as its technic; but in this article the discussion of this subject will deal only from its mechanical side. Technic defined by Webster as, "The method of performance of any art," and Dr. Hugo Riemann goes more deeply to the definition in his Musik-Lexicon. He says in "Technic is the mechanical in art. It is that element which can and must be acquired by the student of any instrument for the adequate expression and reproduction of artistic thoughts. The high standard of modern virtuosity demands of the virtuoso, a proficiency in technic which takes years of effort and an iron-like will and perseverance to acquire." One may say that this resolves itself into the acquisition of a dexterity, which is in reality the technic of the instrument chosen by the student.

Technic may also be defined as, "The physical exertion which is expended in the rendition of the merely mechanical in art and the results which it produces."

Dexterity and Technic

That many piano pedagogues have considered dexterity as technic, is evidenced from the fact that such a vast number of exercises and studies have been invented for the attainment of this dexterity. To become an expert on the piano, one ought to be ambi-dextrous. Leopold Godowsky is today, perhaps, the most perfectly developed ambi-dextrous of all pianists. He has trained his hands and fingers so perfectly that it may aptly be said of him, "His right hand knoweth not that which his left hand doeth," though, in fact, he knows exactly how both of his hands are functioning at all times. The systematic training of the hands and fingers, so that they might develop and possess the agility necessary in playing the piano properly, has been variously exploited ever since the piano was invented, say from the time of Cristoforo; and if all the methods, finger exercises and studies for the development of technic since Karl Philipp Emanuel Bach first wrote exercises, were collected, we would have enough books to stock a good sized library. Every teacher of piano playing soon finds out that a few original finger exercises and new wrist or stove studies; and the more observant he is, the more effects he finds in his pupils' technic; and, as naturally follows, the more ingenious become his inventions for the acquisition of technical agility.

The best proof that there are various ways of becoming expert technicians, we might say manipulators of the piano keyboard, is the fact that every great virtuoso arrives at his plane of technical perfection by an individual method of study. To possess a natural aptitude for great technical prowess is perhaps rare; but undoubtedly Liszt, Tausig, Henselt, Rosenthal, Joseffy, Godowsky and others can be classed as among the greatest pianists who were gifted by nature with this special facility. Few of these players ever devoted much time to teaching others the means by which they arrived at this high degree of proficiency; and, in fact, since in art there is no limit, there can be no limit to the technic of that art. The greatest of all these technical giants continued to still continue to work to attain a still greater and greater technical command over their instrument.

There are some fundamental principles in technic which everyone who studies the piano should know. These are governed by physiological and physical conditions; and all practice contrary to these natural laws is not only useless but harmful. The first and most important of the correct principles of piano playing is the absolute freedom and relaxation of the arm, the wrist, the hand and the fingers. The pianist uses, in the playing of his instrument, the before-mentioned parts of the body; and these, in order that they should render the best results, must be at all times in a free and relaxed condition. When any part of the arm, wrist or hand is strained or stiffened in any way, the sound produced is naturally affected and the part of the arm that becomes taut or strained, soon tires, so that before it can be used again it must be relaxed.

Going into the minuter details of technical piano study

and giving specific advice as to how and what to practice to attain technical facility, would be just what I wish to avoid, namely, to exploit some private method, or so-called system of my own.

However, general directions regarding the physical employment of the forearm, the wrist, the hands and the fingers, might be ventured and in this connection we might say, that in the first place, as the piano is played while the body is in a sitting and easy position and that the only exertion necessary besides a mental one, is that which employs the forearm and its extremities, that is the wrist, hand and fingers, we have to produce musical sounds by a downward motion of the fingers. This motion is a certain striking of the key, so that the mechanism of the instrument, taking for granted its perfect condition, will respond accurately to the touch of the key and will exercise its functions properly. For this independent motion of the finger, a perfect accord and consequent communication with the nerves and muscular apparatus of the arm must exist; and when that is so, we will find that the forearm, the wrist and the hand rests on the tip of the finger after the key has been struck. The performer communicates his will on the piano in a seemingly indirect way. The striking of the string by means of a hammer, through the agency of a key, makes the piano a mechanical instrument, which has only one nearly related companion—the pipe organ. It is, therefore, the more surprising that so much individuality can be shown in the playing of the instrument.

Digital dexterity, as I observed before, may be a gift; but for the proper development of the fingers, not alone exercises for them may be done at the piano, but there are exercises that might be practiced with profit away from the piano, similar to those which athletes practice for the scientific development of the muscles used in sprinting, jumping, boxing and other physical sports that require a special development of the body. And here it may be said that, if we can develop the body as a whole or in part, we surely can also develop the forearm, the wrist, the hand and the fingers. There is a book by W. A. Jackson, called "Finger Gymnastics," which will be found useful for this kind of practice. In it is a series of exercises which are practiced away from the piano, some without any (let us call them) implements, and others, using corks and grooved sticks which are placed between the fingers. There is some

danger, when practicing finger exercises away from the piano, of straining them in over-doing, as the muscles of the hand and fingers are more delicate than some of the larger muscles of the body. Still they are capable of considerable muscular training; and the more supple the wrist and the more agile the fingers the greater and more fluent the technic.

Thus dexterity and agility, could therefore first be developed through exercises away from the piano, as preparatory to the regular practice at the piano.

Teachers in general are perhaps somewhat superficial in their instruction of technic, ignoring almost entirely the physical training of the hand. They confine themselves nearly always to the teaching of certain scales, broken chords, and arpeggio exercises, and then follow these up by such well-known etudes and studies as those of Bach, Clementi, Czerny, Cramer, Kullak, Tausig. These, with some so-called daily studies by Herz, Pischner, Schwalbe, Plaidy and others, are supposed to give the pupil the physical development necessary for the artistic execution of the piano literature as it exists.

Ambi-dexterity

Few have given the subject of ambi-dexterity much thought and fewer still, have studied the possibilities which this field of technical development opens up to both the student and the teacher. One of the first piano teachers to treat the development of ambi-dexterity scientifically was the Swiss pedagogue and pianist, Karl Eschmann-Dumur, who was among the earliest advocates of "Symmetrical Inversion." This system divides the piano keyboard equally, that is, mathematically equal, into two parts, starting from the "E" on the first line of the staff, the one just above middle "C," and going in opposite directions, giving that which is done with certain fingers of one hand also to the other, exactly duplicating the work. Naturally this method requires an entirely different manner of fingering for all piano music, and in his edition of Clementi's "Gradus," Eschmann-Dumur's fingering is a most practical one to use and is based entirely on this system.

The late Bernhard Ziehn, who was an eminent authority on all matters musical, incorporated the system of "Symmetrical Inversion" in his treatise on theory and composition and taught both subjects entirely in accord with these principles. Rudolph Ganz, a nephew of Eschmann-Dumur, employs his uncle's methods both in his playing and teaching; and Ganz is considered by many as one of the best technically equipped pianists of the day.

There is no doubt that the plan of piano playing and study which compels the student to use the same digital exercises for both hands is a good one; for there are few people who are naturally ambi-dextrous. We occasionally find left-handed persons who are just as helpless with their left hands in piano playing as those who are right-handed. Ambi-dexterity, though, which "Symmetrical Inversion" advocates, develops both hands precisely the same. Our music, excepting that which is written in the polyphonic style, perhaps requires two different kinds of technical development. The right hand is generally employed in much more elaborate processes and intricate evolutions than the left. It takes the lead, both in the musical character of the compositions and in the melodic outline. The left hand, again, supplies the fundamental harmonies, the basses and is usually used in a more restricted manner.

Not many teachers possess an exhaustive knowledge of the anatomy of the arm, hand and fingers and know well the functions of these members, except from practical experience. Even such a well-informed musician as Robert Schumann, transgressed against the physical laws and so lamed his fourth finger that he had to abandon the career of a piano virtuoso and confine himself solely to composition. Perhaps the world owes him a debt of gratitude for practicing so inadvisedly, for musical literature has been much enriched by his contributions to it.

The professions have all made wonderful progress within the last fifty years, and particularly that of teaching music—piano teaching, perhaps more than any other



MAURICE ROSENFELD

branch of musical instruction. Both the practice and teaching of the piano is now pursued on much more intelligent lines than it was done even so recently as 20 or 30 years ago. So-called methods in teaching the technique of the piano have been and always will be exploited by different teachers; but experience has shown clearly that an iron-clad method for one and all pupils who come for advice and instruction is as narrow-minded as it is futile. As soon as some great pianist appears on the musical horizon, everyone wants to know who his teacher was. Immediately this teacher is besieged by crowds of pupils who wish to acquire his method. Whether his instruction amounted to only the finishing touches, or whether the teacher of this pianist applies the same training to all his pupils or not, crowds go there and just as often return but slightly benefited, if at all, by their sojourn. Many piano students went to Franz Liszt; but everyone knows that he bothered very little with any of his pupils' technical equipment. Those who studied with him had all worked out their own technical problems and aptitude long before they came.

Elementary Exercises

It has not followed that the most celebrated piano pedagogues and virtuosos have devised elementary technical exercises of practical value. Technical exercises that have found the most favor have been usually invented by those teachers who have had to deal with and to teach many pupils—those that come to them in the first stages of their piano study, and who need technical instruction which requires detail and elementary training. The teacher in a large conservatory or music school comes in contact with hundreds, sometimes with thousands, of pupils every year and is placed much like the physician who attends the clinics of a hospital. He has to do something for each pupil who comes to him, and generally he has to do it in as short a time as possible. Invariably he has to do the best he can for them. He finds each pupil different, both musically and temperamentally, and he has to rectify habits and defects which have been acquired through former practice; and most frequently he has to build up the technic of that pupil not according to any certain system of his own, but in accordance with the physical capabilities of the individual. It is self-evident that all piano players cannot accomplish the same things. Some are more adapted for one kind of technic than are others. Some play octaves well; some excel in brilliant runs and in double thirds and sixths; some pianists' wrists are more supple; and again others evince a greater amount of strength. Each student, therefore, ought to receive an individual technical training, and the adaptability and limitation of that student must be studied and considered in the training given. In the course of over twenty-five years of piano teaching I have found that after hearing a person play but a few minutes, that person's characteristics are unfolded before me and not only his or her aptitude, but many of that individual's personal traits and habits are revealed in the playing.

There are of course innumerable methods of teaching, and almost every teacher has his or her own notion and method of instruction. We find all sorts of individual systems. Some will no doubt remember that time when a water tumbler was placed on the back of the hand and the student was required to practice with the incumbrance. It was supposed to make the pupil keep the knuckles flat; and naturally the technic acquired by that method was one which developed the finger stroke at the expense of the perfect relaxation of the hand. The method which has deservedly met with the most success in the last twenty-five years or more, has been that exploited and taught by Theodore Leschetizky. It is based on the fundamental principles of relaxation and the preparatory practice by the disciples and pupils of that school have in this method something which goes parallel with the laws of nature. Even among the pupils of that famous master, however, are found pianists with a hard touch, a stiff wrist and an awkward technic. I must say here that I never studied with Leschetizky, so that the above should not be misconstrued.

We have heard much concerning dumb pianos and their consequent methods. Dumb pianos no doubt have their uses, and I have known pianists of reputation who have practiced on them to advantage. Perhaps the advantage was for those who had to listen to the wearisome practice which all public artists must do in order to keep themselves up to a concert fitness. I have known others who practiced all their technical work on dumb pianos; but I have found that while the purely mechanical might be practiced upon them and a certain surety (not in the sense of accuracy) might be attained, still it

is apt to deaden to a great extent the musical development of the pianist.

Schumann said, concerning dumb pianos, "You cannot learn to speak from a dumb person." A step farther in regard to dumb instruments brings us to a method which came into vogue a few years ago, known as the "Table Method." A very amusing story is told concerning a pupil who had studied this "Method." A prominent teacher of Chicago tells of a young lady who wished to take a post graduate course in piano playing. She came to engage lessons, and naturally the teacher asked his prospective pupil what she had played. She told him she had studied the *Sonata Appassionata* of Beethoven, the *Etudes Symphoniques* of Schumann and the *Twelfth Rhapsody* of Liszt, among other things. This seemed to indicate that the young woman had a first rate start and he requested her to play one of those pieces for him, at the same time pointing to his grand piano. "Oh," said she, "I cannot play them on the piano, I can only play them on the table."

It would seem somewhat anomalous for a piano teacher to say that great pianists are born and not made; and perhaps that statement would discourage many from studying and would soon ruin the business of piano teaching. However, when a pupil who lacks even the slightest aptitude for piano playing is told to save his money, or to try something else for which he might be more fitted, you will find that human nature is perverse and that he will go forthwith to the teacher next door to continue his unequal struggle with fate and poor piano playing.

Piano technic can be acquired, that is, the mechanical part of it can be learned to a great extent, just as a certain amount of proper practice will make one a sprinter, a skater, or a dancer; but we all know that every one cannot learn to do everything every one else can, with equal success and facility. We find that one person can run a mile much faster and easier than another, though both may have the same physical build and training. I knew a lawyer in New York City who had no trouble in ordinary conversation to speak at the rate of 200 words a minute, and his discourse was coherent, clearly articulated, logical, easily understood and to the point. It was a remarkable display of the development of the technic of the vocal organs, probably supplemented by a peculiarly high development of the muscles of the mouth and throat. You will often find quite ordinary pianists who will excel in some particular kind of technic. I have known some who had a wonderful gift for octave playing, others whose brilliant scales and double thirds and sixths were quite astounding. Still some others who had a prodigious strength, and so on. These are specialties which no amount of study or training will bring to those who lack the aptitude for them.

Mechanics in the Masters

Many of the studies, such as are used by all teachers of piano playing for the development of technic, indirectly train the arm and the hand, and are of great value in their physical development; but real physical-technical studies are rare, and while one book may be beneficial for one sort of technic, another would be required for something else; and so a student in pursuit of technical proficiency would require a whole lifetime just for the study of technic. Of course much in the way of technic may be learned from the direct study of the great works of the masters. That does by no means imply that you can start a beginner on the *Well-Tempered Clavichord* of Bach, or the *Transcendent Etudes* of Liszt. It means, rather, that when a student has reached a certain degree of technical proficiency these works may be taken and studied from a purely mechanical standpoint, taking fragments which present digital difficulties and utilizing them as technical exercises.

The great composers of all times and especially those who wrote for the piano—Bach, Beethoven, Schubert, Hummel, Moscheles, Mendelssohn, Chopin, Schumann, Tausig, Liszt and others of their type—all have contributed to the literature of technic for the piano. We might include Czerny, Clementi, Cramer, Heller, and others in this list; but their works, with the exception of the second half of those mentioned, require already more than elementary knowledge of the technic of the instrument and some facility before the study of their daily exercises can be undertaken. There are, though, a number of purely mechanical exercises published, and among these one set which appeared about forty years ago or more, by Eggeling, are particularly useful and ingenious. In Eggeling's book will be found a collection of all sorts of acrobatic stunts for the hand and fingers

which, while rarely met with in piano pieces, are nevertheless serviceable as a training for students.

Another volume devoted to purely technical exercises is by a Leipzig pedagogue, Theodore Wiehmayer, who soon in his career as a piano instructor noticed that the fourth and fifth fingers of both hands were generally neglected, though in fact they needed more training than the other fingers. So several years ago he published a book of exercises containing studies which were specially designed for the practice of these weaker and less used digits. Since Kullak published his octave studies none have been found which are equal to them either in exhaustiveness or in the consequent and gradual development of octave technic. Many books for velocity for the conventional development of the hand and fingers have been written and published in the last one hundred years, but no inventor of finger exercises will ever write a book which will comprise all possible combinations of the piano keyboard, and piano students will always have to learn to master the technical difficulty which will confront them when they study the master works written for the piano.

New Paths

Here, too, we come to something new. The late French composers, Debussy, Ravel, D'Indy, and others have forsaken the old and beaten paths of musical composition and have eschewed our old and well-tried diatonic scale. They are using the so-called hexatonic scale. Liszt often used this scale in his original compositions for the piano, and made no fuss about it. If employed it, it is true, in his basses, and disguised it in other ways as much as possible, but the French moderns have made this scale the basis of their compositions and are exploiting this field much the same as Chopin used the chromatic scale. The technic for the piano is necessarily modified in executing the new French compositions, and, should this music really make the headway which is anticipated, we will certainly have to devise new studies and finger exercises to perfect ourselves technically for the proper rendition of their compositions. Furthermore, while the musical effects which they produce necessitate an intimate study of the pedagogue in addition to a technical proficiency somewhat in advance of the ordinary technic required for the rendition of music written in the diatonic scale, we see that the pianist of the future will have to be equipped with still greater technical dexterity than ever before.

The world moves, and art is also advancing. Twenty years ago we found that pianists would be content to play in recital say three or four *Etudes* of Chopin. After a while Busoni played the Chopin studies in two groups. He would play the twelve studies of opus 10 at one recital and the other twelve of opus 25 at the next one. Godowsky was not satisfied with the difficulties the études presented in their original state, so he has edited them, making them much more difficult technically by transposing them into different keys, arranging the right hand parts for the left, and in other ways multiplying their difficulties. He, of course, plays them with astonishing ease; and while their musical value does not come into consideration in this connection, they are as beautifully treated. Alkan, Liszt, Henselt and Brahms have written so-called études which call for the greatest technical endowment; and it is not too much to venture the opinion that there are any number of pianists today who do not find insurmountable difficulties in playing them. Why these music pieces have the unsuggestive titles of "Études" is hard to tell, for among them are found some of the most beautiful and inspired thoughts of their composers.

Adequate Technic

In conclusion, piano technic will keep pace with the other arts which require dexterity and intelligent study, and, though perhaps the ten fingers of the human hand may reach a subtlety and a development as yet unthought of, there is after all a limit to the physical possibilities which their agility and dexterity can attain. Perhaps that is a long way off as yet. For the present, if a student wishes to attain a technic adequate to render all the best music that has been thus far composed for the piano, it is suggested that he not study haphazardly and promiscuously anything and everything, but that he may mix his études with the intelligent physical development of the arm, the wrist, the hand and the finger practice slowly the études which he chooses, concentrating his thoughts entirely on the work in hand, and not losing sight of the fact that he is not doing tricks on the piano but that he is studying music with the piano as a medium for its expression.

The Great Composers' Love of Flowers

With Suggestions for a Springtime Flower-Music Recital

By RENA IDELLA CARVER

"The flowers were full of song; 'pon the rose
I read the crimson annals of true love.
The violet flung me back an old romance.
All were associated with some link,
Whose fine electric throb was in the mind."

COMPOSERS as well as poets have received inspiration from flowers. Mendelssohn, the happy, has left many indications of his love for them. The *Andante and Allegro in A, Op. 16, No. 1*, was suggested by the perfume of carnations and bears the motto, *Roses and Carnations in Plenty*. Certain arpeggio passages were intended "as a reminder of the sweet scent of the flower rising up." The *Scherzo, Op. 16, No. 2*, beginning with the reiterated high B's suggests a woodland flower. A friend of Mendelssohn wrote: "There was in my sister Honora's garden a pretty creeping plant new at the time, covered with little trumpet-like flowers. Mendelssohn was struck with it and played for her the music which, he said, the fairies might play on those trumpets. When he wrote out the piece he drew a little branch of that flower all up the margin of the paper." Benedict has said: "Then forgetting quartets and Weber down he went into the garden, he clearing high hedges with a leap, running, singing or climbing up the trees like a squirrel, the very image of health and happiness."

Mendelssohn in the Woods

Here is an account given by Mendelssohn of a day spent in the woods near Frankfurt.

"We made our way through the thick underwood, by a narrow pathway, to the spot where, on arriving, a number of white figures were visible in the distance, under a group of trees, encircled with massive garlands of flowers, which formed the concert-room. How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air! What charm and melting sweetness pervaded every strain! All was so still and retired and yet so bright."

Another time Mendelssohn describes the evening of what must have been a charming day. "As it grew dark great lanterns and torches were set up in the middle of the choir and they sang songs by Schelle, and Hiller and Schnyder and Weber. Presently a large table, profusely decorated with flowers, and brilliantly lighted; was brought forward on which was an excellent supper with all sorts of good dishes; and it was most quiet, withal, and lovely in the wood, the nearest house being at the distance of at least an hour and the gigantic trunks of the trees looking every moment more dark and stern and the people under their branches growing more noisy and jovial."

Keen susceptibility to external influences was felt by many of the greatest composers at the time of or during the creative period. Gluck wrote best amidst scenes of rural beauty; so it was his custom to have his piano moved into a field among the flowers and the muses would bring inspiration as never before.

Beethoven's Outdoor Life

Beethoven wrote, "I wander about here with music paper, among the hills and dales, and scribble a good deal. No man on earth can love the country as I do." Beethoven was particularly fond of outdoor life; even in the worst winter weather he was not easily kept at home a whole day; and when spending the summer in the country, he was generally out before sunrise in Nature's blooming garden. No wonder then that his works are glorious like himself, and that in contemplation of them we are drawn nearer to the spiritual world.

Beethoven says, "You ask me where I get my ideas. That I cannot tell you with certainty; they come unsummoned directly and indirectly. I could seize them with my hands out in the air, in the woods while walking, in the silence of the night, early in the morning; invited by moods which are translated by the poet into words; by me into tones that sound, that roar and storm about me until I have set them down in notes."

He was up and at work at half-past five and he occupied himself thus for about two hours until breakfast; after which he would hurry out-of-doors,

spending, the morning going about the fields, note-book in his hand, his mind intent on his musical thoughts, now slowly, then very fast, at times stopping still to write out his ideas. This would go on until noon when he would return to the house for dinner. This was served at half-past twelve, after which he would go to his room for about two hours, then again to the fields until sunset.

Traveling in a carriage stimulated Mozart's imagination; and he liked composing in a garden or in sight of one. He could do more in a few hours working in a garden than in as many days in a room.

Flowers as a Solace to Musicians

"She lived on alms, and carried in her hand
Some withered stalks she gathered in the spring;
When any asked the cause, she smiled, and said
They were her sisters, and would come and watch
Her grave when she was dead. She never spoke
Of her deceased father, mother, home,
Or child, or heaven, or hell, or God, but still
In lonely places walked, and ever gazed
Upon the withered stalks, and talked to them;
Till wasted to the shadow of her youth,
With woe too wide to see beyond, she died."

Not only as an inspiration did flowers have a place in the lives of the composers but, also as a solace in hours of despair and for minds stricken with grief. When Schumann had to be confined to an institution, a bunch of flowers helped to mitigate the bitterness and deep sorrow of the parting. Clara Schumann wrote in her diary, "He, my glorious Robert, in an asylum! How was it possible for me to bear it? And oh! I was forbidden even to clasp him once more to my heart. I had to make this greatest of sacrifices for him, for my Robert. . . . Saturday 4th., dawned. Oh, God! the carriage stood at our door, Robert dressed in great haste, got into the carriage with Dr. Hasenclever and the two attendants; did not ask for me or his children, and I sat there at Fräulein Leser's, in a dull stupor, and thought that now I must succumb. . . . The weather was glorious, so at least the sun shone on him. I had given Dr. Hasenclever a bunch of flowers for him, and he gave them to him on the way. For a long time he held them, at the same time smiling and pressing Hasenclever's hand. Later on he gave a flower from the bunch to every one in the carriage. Hasenclever brought his to me—with a bleeding heart I kept it."

Wagner's Passionate Love for Flowers

"Just like love is yonder rose:—
Heavenly fragrance round it throws,
Yet tears its dewy leaves disclose,
And in the midst of briars it blows;
Just like love."

Wagner in many instances proclaimed the influence of flowers upon him.

"With what feeling dost thou think in this sweet summertime I viewed this charming Asyl. (the name he had given his home), the sole and perfect counterpoint of my whilom aims and wishes, when I wandered through the tiny garden of a morning, watched the flowers springing into bloom, listened to the white-throat that had built her nest within the rose bush? And what this tearing loose from my last anchor meant for me, that tell thyself, who know'st my inmost thought as none."

"Else, I am tired; and presumably from the onrush of Spring, had of late been agitated, with thumping heart and boiling blood. When I took your violet in my hand, to wish myself something the poor thing trembled so between my hot fingers that the wish came to me quick: Quiet blood! Quiet heart! And now I confide in the violet, for it has heard my wish."

"Surprising, how odors recall the past so vividly. On my walk the other day a sudden gush of rose-scent burst upon me: sideways stood a little garden, where the roses were just in bloom. That recalled my last enjoying of the Asyl garden: never as then, have I so concerned myself with roses. Every morning I plucked one, and set it in a glass beside my work: I knew I

was taking farewell of the garden. With that feeling this odor was wholly inwoven; summer-heat, summer sun, scent of roses, and parting. Thus I then sketched the music for my second act (Tristan and Isolde)."

The rustle and bustle of this latter day life disturbed Dvořák. The forest, hills and meadows, singing birds, all that nature had to offer, he accepted as naturally as does the wild animal. City life and confinement drove him to closely lying suburban woods, where he would think and thrive artistically. Grieg wrote "In the Album Vol. IV, we breathe the air of my native country."

"Violets, sweet tenants of the shade,
In purple's richest pride arrayed,
Your errand here fulfil;
Go, bid the artist's simple stain
Your lustre imitate in vain,
And match your Maker's skill."

That most elegant of composers, Chopin, could work only in the most luxuriantly furnished apartments—walls hung with art treasures, floors covered with rich carpets, the scent of violets in the air, dim shaded lights. This was the environment in which were cut those gems of the pianistic art. On the way to the salon of a popular Parisian Countess one evening Chopin imagined as he mounted the marble staircase that he was being followed by a strange magnetic influence, a shadow that exhaled the odor of violets! He felt almost like turning back to investigate, but the crowd pushed him forward and he soon found himself within the salon doors, still vaguely puzzled, among a large gathering of the most brilliant and talented people in Paris. Toward the end of the evening, when only a few of the Countess' friends were left, Chopin was asked to play. He sat down at the piano and soon lost himself in one of his famous improvisations. Suddenly he looked up and began to blush furiously, for sitting on the end of the piano, leaning breathlessly toward him was a wonderful creature exhaling the well-remembered odor of violets, whose dark, passionate eyes were bent upon him with such intimate scrutiny that he faltered in his playing and soon made some excuse to stop. The wonderful creature was Aurora Dudevant whose pen name was George Sand.

In the Balearic Isles George Sand writes: "In the month of December and in spite of the recent rains, the torrent was only a charming brook babbling among the grass and flowers. The mountain smiled on us and the valley opened at our feet like a valley in Spring." And again in a letter to a distant friend she says, "When Chopin was in a desponding mood, the piercing cry of the eagle among the crags of Majorca, the mournful wailing of the storm and the stern immovability of the snow-clad heights would awaken gloomy fancies in his soul. Then again the perfume of the orange blossoms, the vine bending to the earth beneath its rich burden, the peasant singing his Moorish songs in the field, would fill Chopin with delight." In one of his letters he says, "Underneath a rose-window in the Arabian style is my bed." George Sand further writes: "The laughter of children at play, the distant strains of the guitar, the twitter of the birds in the damp branches, or the sight of the little, pale roses in our cloister garden, pushing their heads up through the snow would call forth from his soul melodies of indescribable sweetness and grace."

"Soft is the music that would charm forever:
The flower of sweetest smell is shy and lowly."

Pieces for Flower-Music Recital

PIANO SOLO		Grade
Composer	Title	
Read	Pretty Primrose	1
Lindsay	Devo Drops	1
Roscoe	Violets	1
Spaulding	Dancing Daisies	1
Spaulding	Just A Bunch of Flowers	1
Spaulding	Daisy Chorus	1
Bugbee	Jack In The Pulpit	1
Bugbee	Johnny Jump Up and The Quaker Lady	1
Spaulding	Lilac Blossoms	2
Spaulding	Mountain Pink	2
Lawson	A Blushing Rose	2 1/2
Lawson	Violet Blooms	2 1/2
Lawson	Rose Petals	2 1/2
Zernichow	The Daisies	2
Kern	Red Roses	2

Composer	Title	Grade
Kern	Sweet Violet	2
Renard	Morning Glory	2
Ginschals	Alpine Violets	2 1/2
Behr	The Pansy	2 1/2
Behr	The Violet	2 1/2
Hamer	Brier Rose	2 1/2
Hamer	Yarrow—Polka	2 1/2
Hamer	Buttercups—Mazourka	2 1/2
Engel	Wayside Flowers	2 1/2
Lawson	By The Lily Pond	2 1/2
Story	Gathering Wild Flowers	2 1/2
Bilbro	Under the Rose Bower	2 1/2
Terry	Daffodils	2
Spaulding	June Roses	2
Spaulding	Golden Jonquils	2
Spaulding	Bridal Roses	3 1/2
Johnson	Water Lily—Valse	3
Lege	Alpine Roses Longing	3
Waddington	The Bridal Rose	3
Forman	Tournament of Roses	3
Forman	Fair Daffodils	3
Benson	Language of Flowers	3 1/2
Engelmann	Apple Blossoms	3
Kern	Sweet Lilacs	3 1/2
Eggeling	Have Bells	3 1/2
Story	Dance of the Sunflowers	3
Johnson	Flowers Awakening	3 1/2
Ashford	Dancing Bluebells	3
Renard	Iris	3
Pesse	On Flowery Way	4
Cooke	Rose of Andalusia	4
Rathbun	Maybells—Polka Rondo	4
Prinl	Water Lilies	4
Bohm	Rose	3
Heins	Sweet Violet	4
De Leone	Blue Bells	4
Ritter	Garden of Roses	4
MacDowell	Forest Flower	5
Beach	Morning Glories	6
Beach	Heartcase	6
Beach	Mignonette	6
Beach	Rosemary and Rue	6
Beach	Honeysuckle	6
Tschalkowsky	Snowdrops	4
Kowalski	Roses de Boheme	5
Wachs	The Myrtles	4
Waddington	The Lily—Rustic Dance	2
Corbett	Chrysanthemum	2
Spaulding	Climbing Morning Glories	1

VIOLIN AND PIANO

Composer	Title	Grade
Kern	Violets	2 1/2
Kern	Lilacs	2 1/2
Risher	Roses In June	3
Risher	Marigold	3
Zimmermann	Lilacs in Bloom	2
Franz	Last Rose of Summer	3
Ferber	Among the Moon Flowers	2
Haesche	Chrysanthemum	2
Haesche	Heather Bloom	4
Franklin	A Rose From Spain	3
Ferber	Forget-Me-Not	3
Felton-Frey	To A Wood Violet	3
Tyler	In A Rose Garden	3
Auer	Last Rose of Summer	4
Renard	Iris	3

FLOWER PIECES—VOCAL

Composer	Voice	No.	Grade
Cadman, Chas. Wakefield	High	9561	3
Lilacs	Low	4987	3
Cooke, James Francis			
Rose of Killarney	High	14922	3
Cooke, James Francis			
Laughing Roses	High	17598	4
Buzzi-Peccia			
Canto di Primavera	High	19810	4
Mana Zucca			
My Garden	High	19823	3
Coverley, Robert			
Michaelmas Daisies	High	19874	3
Candlyn, T. Frederick II.			
Roseland	High	19724	3
Vaughan, Graham			
Coming of Spring	High	18934	4
Van Rees, Cornelius			
Where Violets Grow	High	18578	4
Petrie, H. W.			
Bluebell Tell Me What You Dream	Med.	9416	3
Bailey, Eben H.			
Message of the Lily	Med.	9600	3

Pointer Instead of Pencil

By Hope Kammerer

IN giving piano lessons, especially when the pupil is young, the teacher has to sit very near to the child, to guide his unaccustomed fingers and to point with his pencil to the notes on the sheet of music being studied. But there are many times when the teacher needs to sit farther away from the pupil, so that the young pianist may have more freedom of movement and so that the teacher can better hear the general effect.

But how is the teacher to point to notes with his pencil unless he continually changes his position back and forth, as a pencil is not long enough to reach from his new position to the note? I now use an ordinary baton instead of a pencil. This wand is about twenty inches long, light and easy to handle; and I gave it a sharp point by means of a pencil sharpener. I sit behind and to one side of the pupil; and without moving my position I can easily touch the notes under discussion. It has proved to be well worth the fifty cents I spent on it.

"No matter at what level of musical culture a man or woman may be, the mind of each individual turns instinctively toward good music."—SCHUMANN-HEINK.

The Trill in the Works of the Masters

By Francesco Berger

(This article, reprinted from the *London Musical Record*, discusses the trill, explaining the English term, "the shake."—EDITOR'S NOTE.)

It must be admitted that the term "shake," as the English equivalent for the Italian "trillo," is neither pretty nor strictly accurate. It would be more correct to employ the word as a translation of "tremolo," or "tremolando," for, to the uninitiated, to "shake" cannot possibly mean the rapid alternation of two sounds. The non-musician can twang one string, causing it to oscillate, to vibrate, to shake; but the musician requires two distinct sounds to produce what he understands by the word "shake." It is therefore to be hoped that in the near future some musical Cromwell will order the removal of that bauble word and the adoption of some other that will more truthfully describe what is meant.

The "shake" is an "ornament," an "agrément"; although we have, all of us, at times heard some that were neither ornamental nor agreeable. It is a survival from days when it was one of many so-called "ornaments," of which, fortunately for the present generation, only a few are with us today. The appoggiatura, the acciaccatura, the mordent, the turn and the shake are about all that we encounter in modern music. Many of the older editions are as inaccurate in the "shake" as they are in other matters, for one often finds "tr" marked where only a mordent (tr) is intended.

Definite Metrical Division

Until recently, instructors and instruction-books directed that a "shake" should consist of as many repetitions of the two notes concerned as possible, without any regard to their number, velocity being the only requirement. But in more modern years the tendency obtains to regulate the number of repetitions into some definite metrical division, and a very desirable innovation it is. Some modern composers (Raff, Moszkowski, Chaminade and others) have gone so far in this direction as to mark in full the precise number they want.

It has been suggested that the "shake" originated in an attempt to imitate the voices of birds. But this cannot be accepted as a fact, because the majority of birds are not singing birds at all, and their notes resemble a shake as little as they resemble the roaring of a lion, or the trumpeting of an elephant. So, although we are very grateful to Mr. Haydn for his birds in "The Creation," and to Mr. Beethoven for his in "The Pastoral Symphony," and to Mr. Wagner for his in the "Waldweben," we are equally thankful that no composer has as yet given us a "Poultry-Yard Symphony" with imitations of quacking ducks, cackling geese, hissing swans, crowing cocks and shrieking peacocks.

Up Shakes and Down Shakes

Others maintain that the "shake" is merely a repetition, in increased speed, of the "appoggiatura." This would appear to be a more reasonable explanation if all shakes were downward ones—i.e., commencing with the upper auxiliary note. But this is not the invariable rule, for some are up and others are down shakes. Nor would such explanation account for the introductory note or notes frequently met with, nor for the final ones with which a shake often ends. Both theories are therefore untenable, and we are driven to the comforting condition of possessing a good thing without troubling to account for its presence.

A well-executed shake, whether vocal or instrumental, is a delight, but a badly performed one is an abomination.

Remarkable use of the orchestral shake is made by Mendelssohn in the coda of his "Wedding March," producing the intentional effect of almost oppressive gaiety, in admirable keeping with its purpose. And the shake on the lower notes of the flute, at the end of "Oh, rest in the Lord," is perhaps the most eloquent application of so simple but effective a device that is to be found in the entire range of orchestral music.

The Auxiliary Note

When on the subject of shakes, it is presumed that everyone knows that all shakes, without exception, are executed between the principal note and the upper auxiliary one. A shake of any other kind does not exist. There can, therefore, never be question as to what notes to use. The only question left open being which of the two notes to commence with; in other words, whether to make it an "up" or a "down" shake. And for this there is no rule that will meet all cases. It depends

upon varying circumstances; but in the majority of cases, shakes begin with the note above the principal one. Some have, others have not, introductory notes; and some have, others have not, finishing ones that correspond with these. Good taste, experience, and tradition must decide these points, as they must many others.

In Chopin we find examples of both kinds of shake. In the introduction to his *Valse in A Flat* (Op. 42), the shake on E flat extending over eight bars is "upward." So is the four-measure shake on A flat in his Op. 64 No. 1. But the two short shakes in Op. 64, No. 3 (in A flat), are "downward" ones; while the still shorter ones in his *Mazurka*, Op. 7, No. 1, are "upward" ones.

Bach, in his piano works, does not appear at all times to have used the shake as an ornament. Sometimes he resorts to it as a substitute for a continuous note, which the instruments of his day (spinets and harpsichords) had no power of producing. A tremolo on one key would have served the same purpose. Had he lived to know the sustaining power of our modern pianos, he would not have needed to avail himself of either of these make-shifts.

Chain of Trills

What is known as a "chain of shakes" on the piano-forte, in which a shake is joined to another on a key, immediately above or below it, is a feat of virtuosity difficult to perform, but of very telling effect. Chopin has one in the second part of his *Polonaise in A*, on the descending notes of the D-major scale. And we meet it in Haydn's fine *Variations in F*, and again in Paderewski's popular *Minuet*. To have heard, as I have, Hans von Bülow in one, and its gifted composer in the other, is among my most cherished recollections of perfect "shakers."

There are also cases in which "melody" and "shake" are to be played by one hand, mostly the right. One instance of this occurs in the *Finale* of Beethoven's "Appassionata," and another in Thalberg's "Home Sweet Home." The proper performance of this formidable kind of thing is, (as von Bülow explains in his edition of Beethoven) to momentarily interrupt the shake at every occurrence of a "melody" note, the rapidity with which this is done deluding the ear as to the continuity of the shake. An excellent preparation for overcoming this difficulty is provided by Cramer in more than one of his admirable studies.

Fingering the Trill

The fingering of pianoforte shakes must depend on what keys are involved—whether they are two white ones or two black, whether white and black, or whether black and white. In most cases it will be found desirable to employ two non-consecutive fingers, such as: 1, 3; 2, 4; 3, 5. Even 1, 4 may, on occasion, be helpful. When the shake is extra long, a change of fingering in the course of it will relieve fatigue. Mozart is credited with having invented an exercise for facilitating this "artful dodge."

Fortunately for pianists of today, the shake in double thirds for one hand, beloved by Hummel and his contemporaries, is no longer in demand. Modern music knows it not. It has been superseded by the shake of a full chord in the Right hand, (three keys) with that of a full chord (three keys) in the Left. Liszt, who was the first to introduce it, has had many followers who have utilized this clever trick.

Vocal Trills

The vocal shake is one of the most difficult tasks a singer is called upon to surmount. So much so, that even among popular vocalists, many have never succeeded in mastering it. Fortunately for these, modern music seldom demands it. But woe to those who attempt Bach, Handel, Purcell, Haydn, Mozart or Rossini without a good "shake." Even so comparatively recent composer as Verdi introduces a long shake on a high note in the ending of "Caro Nome" in his "Rigoletto."

A good many years ago a wealthy friend of mine gave a musical party, for which, among other artists, he engaged Louisa Pyne, then at the height of her popularity, and a vocalist whose "perfect shake" was one of many accomplishments. After the concert, his little daughter, a child of six, on being asked what she thought of the music, replied that the satin dress of the lady in blue was lovely, "but wasn't she rude to gargle before company; she ought to have done that in her bedroom at home."

How to Solve the Practice Problem

By JOHN M. WILLIAMS

Author of "First Year at the Piano" and "What to Teach at the Very First Lessons"

PROBABLY none other gives the teacher so many anxious moments as the "practice problem." When asked one day by a music teacher as to how I handle this vexing question, I informed her that for the past ten years I had ceased to have such a problem, except in isolated and unusual cases. She asked for an explanation.

On further consideration, I realized that I did not handle it—that it "handles itself." In hope that the method of accomplishing this feat will be of use to other readers, it is here given.

Theory of Education

All education is a matter of first hand, individual observation. No human being can be educated by anyone else. He must do this for himself, or it never is done. Naturally, the less he is interfered with by arbitrary restraint, the better.

Pestalozzi said, "I have found that no man on God's earth is able to help any other man. Help must come from the bosom alone." Froebel also stated the same principle. In the vernacular it is generally expressed by "Every child has to do its own growing." We all admit the truth of this theory, and then proceed to act in just the contrary sense. Spontaneity of action is the absolute requirement for any moral or intellectual advance on the part of any human being. How can we produce this "spontaneity of action?"

By Arousing the Interest of the Pupil

"Interest is the mother of attention, and attention is the mother of memory."—Joseph Cook.

"The prerequisite of all education is the interest of the student."—E. F. Bartholomew.

With these statements constantly in the mind, every exercise, every piece, every book of studies to be used could be selected.

As "spontaneity of action," which is the basis of all good work, is in direct ratio to the amount of interest the pupil brings to bear on the subject in hand, the teacher should be warned at the very first lesson not to "punish" the child by "making him practice," nor to "rag" about the practice, nor to require an "hour a day," or to indulge in other similar indulgences which stir antagonism in the child nature.

For the very small child, fifteen minutes a day is quite enough time to spend at the piano; and it is just as well to remind ourselves, as well as the mother, that it is not the number of repetitions of a phrase, that fixes it in the pupil's mind; neither is it the length of time a pupil spends on the piano stool. It is the vividness of the impression which causes a student to remember a phrase.

How can we Arouse This Interest?

Attractive Materials

By using attractive materials, attractively presented. There are a few suggestions which have proved helpful to others.

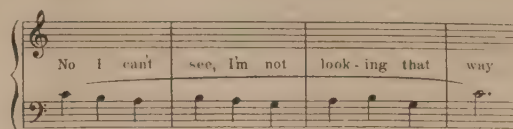
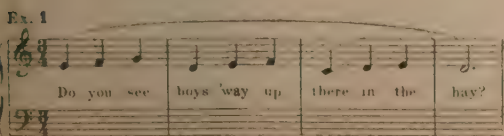
In the first place, most teachers use pieces and studies that are too difficult. This is absolutely suicidal, if we want to interest the pupil. Why? For several reasons.

Rhythm

First: Rhythm, the heartbeat of music, is the longest and most elemental trait in music. It is also a foundational principle. Without rhythm there can be no music—just as, without the heart beating, the body is useless.

If rhythm is necessary to music, how can there be music when the pupil stops every few seconds to look at a note?

Rhythm is the regular pulse of the beat—not irregular. Take the following example:



Play it easily and fast enough to "pulse." Then play it again, very slowly, and notice the difference. Rhythm implies motion, or movement, and at a slow tempo it does not "move." Give pieces or studies that are easy enough for the pupil to play "up to time." This enhances their attractiveness.

Phrasing

Another tremendously important factor in interesting a pupil in his practice is phrasing.

What is phrasing? Nothing more nor less than punctuation applied to music. Just as stories are divided into chapters, paragraphs, sentences, and so on; likewise music is divided into parts, periods or sections, phrases, and so forth.

Music is a language—the "language of the emotions"—and if it is a language, then it must express something. To do this, punctuation, or phrasing, is necessary.

When should we teach phrasing?

A knowledge of the procedure followed in the public schools is beneficial in helping to solve this problem.

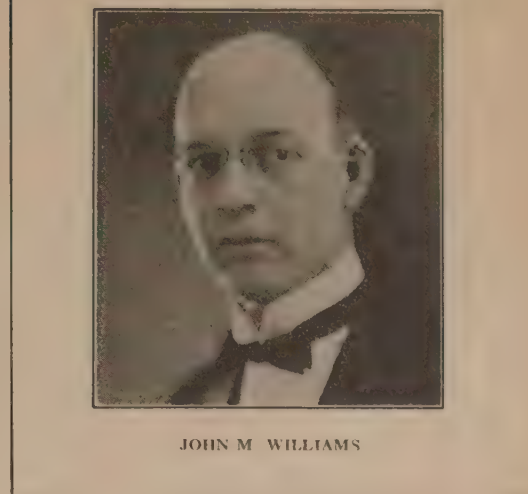
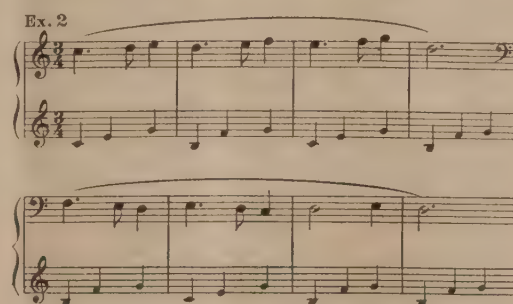
A child beginning school nowadays, is started with the "thought," or sentence. Later he gets the "word," and months later perhaps he is taught his alphabet in its proper succession. A half century ago it was just the opposite. The pupil began with the alphabet and, after this was laboriously learned, he was taught simple words like "cat" and "dog;" and much later he had his first sentence. Too many music teachers use the latter method.

How shall we teach the beginner phrasing?

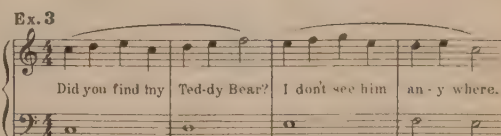
A phrase is a musical sentence. In most music to be played by beginners, four measures constitute a phrase. The first four measures ask a question, and are followed by another four-measure phrase that answers this question.

The pupil should be taught to practice a phrase at a time. Bars are frequently a detriment to reading music by phrases, as they tend to cause the pupil to think measures instead of phrases. Hence it frequently is a good thing to scratch the bars with a pencil, showing the pupil that he must think sentences, or phrases, not measures.

This is another excellent reason why the music should be easy enough for the pupil to read rapidly. Take the following example:



JOHN M. WILLIAMS



would be played



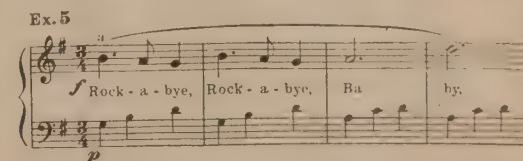
Phrasing Arouses the Interest

A pupil who is taught phrasing from the beginning is much more interested in his practice than one who is not. Why? Because a child who practices phrases instead of measures or "notes" is thinking "musical sense," in contradistinction to "notes." You may imagine how uninterested you would be in learning nothing but "vocabulary" or "words" for months and months. You need sentences to express ideas; and likewise in music.

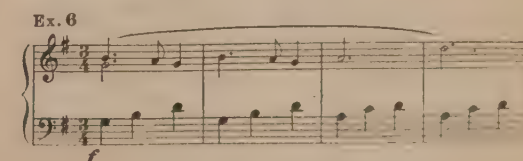
The average music student frequently plays the piano for years without knowing anything at all about phrasing. Why should he or she be interested in just "sounds?"

Melody and Accompaniment

A singer or a violinist generally has an accompanist, but the soloist should be heard above the accompaniment. So it is in playing the piano—one hand (generally the right) plays the tune (singer) and the other hand plays the accompaniment. Naturally, the tune should be heard above the accompaniment. This is important. Look at the following, which should be played



and not like this:



Summed Up

If the music selected by the teacher for the pupil to play is easy enough so that he can play it fast enough to make it "pulse" or "rhythmic;" if the sentence or phrase is the unit of thought and practice, instead of single notes (which presupposes the ability to think four measures at a time), and if the pupil conceives the music as "singer and accompanist" in their proper relationship; then the pupil will be interested in his practice. And, if interested in his practice, he will accomplish as much in half an hour as formerly in an hour.

And it might be interesting to note right here that all too often the average teacher has a pupil to discontinue his practice of a piece or study *just when it is beginning to do that pupil good.*

After the notes of a composition are perfectly learned; after the time is correct; after all the details of the piece are learned; then and only then does that composition begin to benefit the pupil technically. And then is just when most teachers "drop it."

While learning a new piece or etude—particularly if it taxes the pupil—he is inclined to stiffen or tighten the muscles. Correct "playing conditions"—the absolute essential of all technical advancement—may receive concentrated attention *after the piece is learned.* So beware of leaving exercises and pieces just when they begin doing good.

Now re-read the opening paragraphs of this article; and I reiterate, "I do not have a practice problem in my class." Pupils, taught thus, practice without being made to do so, *because they understand what they are trying to do.*

Fives and Sevens

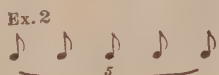
By Elizabeth A. Gest

MUCH of the music of present day composers employs uneven measure, such as $\frac{15}{8}$, $\frac{5}{4}$, $\frac{9}{8}$, $\frac{7}{8}$. Debussy makes frequent use of $\frac{7}{8}$, $\frac{5}{8}$, and of course everybody is now familiar with the second movement of Tchaikowski's *Symphonie Pathétique*, which uses $\frac{5}{4}$ measure throughout. Ravel uses, in one short piece $\frac{3}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, seven changes of time in seven measures.

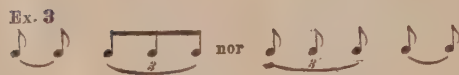
No better preparation can be found for these uneven measures than scale practice using such rhythms. The scale of C, for instance, accenting every fifth note, will not be easy at first, to play smoothly and keep the correct fingering.



Be sure to play it in five even divisions of the beat:



and not—



Then play it in accent of sevens, and proceed through the different scales. Also practice four notes in one hand to three in the other, and four in one to five in the other; for how seldom do we hear even good pianists do this perfectly?

Do You Know—

THAT Franz Schubert was nicknamed "The Miller" when he appeared to be examined for entrance to school because he wore a very light-colored coat?

That the "Nocturne," which Chopin developed to such perfection, was invented by John Field, an Irish composer?

That, at the age of seventeen and a half years, Mendelssohn composed his great overture to "A Midsummer Night's Dream," a composition which he never surpassed in brilliancy and inspiration?

That the first opera house was built in Venice in 1637? That the "Erl King" was the first of Schubert's songs to be printed, and that this was done by a wealthy friend who had it sung at a concert in his great house and copies sold to the audience?

That the first performance of Handel's "Messiah" occurred in Dublin?

That the earliest opera that is still sometimes performed is Purcell's "Dido and Eneas"?

That Beethoven's "Ninth Symphony" was the first composition in this form in which voices had a part?

That the greater part of Wagner's best compositions were written while he was an exile from his native country?

That Verdi wrote his only humorous opera, "Falstaff," when he was eighty years young?

Opportunities for the Small Town Teacher

By Edna Kingsbury Watts

MUSICAL, like all other worthwhile ideas, change with the times. Every new composer of merit adds to them something from his own individuality. Every artist puts so much of himself into his interpretations that the pieces he plays become constantly new to his audiences. It takes decades for the world to know and accept many of these changes of thought. It has been said that it takes a century for a composer, whose music is revolutionary in its character, to become famous. Bach was one of these. These pioneers always have some followers who help to spread the gospel of new thinking. And there are always opponents to the new. But the largest body of all is of those who are indifferent, who are satisfied with things as they are. Many of these last would be interested in the world's doings if they knew anything about them; and in this class, it would seem, are many of the music-teachers of America.

Keep Up to Date or Get Out of the Way

This is not written for the teacher in the large town; competition, if nothing else, will keep that teacher from running behind the times. A teacher there must be up to date, or else get out of the way. There are, too, in the large town many opportunities for improvement and inspiration. There are recitals by one's fellow professionals by which he may measure up his own work. He may often hear concerts by artists who bring the latest thought in music that is new, along with the best interpretation of what is old. In the large town, one's education need never stop.

But the small town teacher is handicapped from the start. In a town of five thousand inhabitants often there are eight or ten teachers, all of whom were at some time pretty well equipped for their work. Some of these will be married women, keeping their own homes, raising their families, wrestling with the servant problem like most other homekeeping women in the town, and keeping up a social life with their neighbors and friends in which music and music-teaching play no part.

Do teachers like these in all the thousands of small towns of this country keep up to date? And if they do not, what happens to them? There seems to be no reason, unless it is personal ambition, why the teacher in the average small town should not keep on teaching to the end of her days, giving pupil after pupil the same studies, technical work and pieces, regardless of improved editions, new arrangements, and new ideas in the teaching world. A country teacher might go through her life without ever knowing more of modern composers than the mere names in catalogs and magazines.

Dead in Her Tracks for Twenty-five Years

The writer knew a teacher who illustrates this. She had taught for twenty-five years or more. She was very particular with her pupils as to their technical accuracy. The result was that her pupils were a set of finished technicians, but they were never the best musicians. For all her ideas dated back to the time when she received her own excellent training; and in all those years nothing new seemed to have passed the threshold of her mind. Her pupils played their classics well and in correct style; no emotionalism or shade of feeling ever crept in. They played what they were taught and as they were taught it; you heard them everywhere and unless you could see them you could never tell which one was playing. She was a real teacher, as far as pedagogy and personality were concerned; the trouble was that she had stopped dead in her tracks of twenty-five years ago.

How can we in the small town keep up to date? There are some things which we have not and never can have. For instance, the nearest music store may be ten miles away, not far, but not near in time or carfares. When we get there we are all right if we know what we want and if we want what other people happen to be wanting too; that is, unless the store has just sold out of that particular thing; and then we will have to wait until they can order a copy. But if we want to browse around and see what is new, we are out of place; there is nothing new. It is not the fault of the store; there is not room for everything, and the popular demand must be met. The demand is for good music to be sure; never the new and unusual.

We had in our town last winter four good concerts. We had a famous pianist, two vocalists and a string

quartet. These were all concerts of the very first order such as one seldom hears in a small place. We all went and added what we heard to our education. Four concerts in a year is not enough, however, to satisfy our appetites in that direction.

As for hearing each other play, we do on rare occasions. Neither do we talk over our teaching problems nor discuss the latest things and people in music. And if one of us happens to play at a public gathering we dare not play modern music, but select something old and tuneful and pretty enough because "people like better, you know."

What incentive is there for the small town teacher to keep up to date? The very biggest incentive in the world is the opportunity to lead instead of to follow, the opportunity to pioneer in a field where pioneers are needed, the opportunity to do a big thing in a small place where its results will multiply. For if one teacher in a small community leads, must not the others either follow or fall behind?

Now for the hardest question of all, "How can the teacher in a small place keep up to date under such handicaps?" How can she learn about the new teaching methods, and keep herself informed about the new teaching material and other things pertaining to music, and especially if she has on her hands such important affairs as the keeping of a home and the care of her children. Can she fill both jobs and fill them well? And again WHY doesn't the married woman leave teaching for the unmarried and the needy?

Well, to answer the last question first, it quite often happens in a small town that the teacher of the greatest ability in the community is one who has been brought there by the circumstance of marriage. Usually such a woman does not seek her pupils; they seek her. If she does not allow her time to be filled too full, she can be a teacher and a mother and do herself credit in both occupations. And she can keep up to date if she will.

There are musical magazines in which are the doings of the great and the near-great in the profession. In many cases their programs are printed; their peculiarities are discussed and their methods divulged; one can even become familiar with their faces. In these magazines also teachers of merit give their ideas and teachers of lesser fame are given space for their modest beliefs. One need not try all the methods proposed; but they furnish food for thought; and thought is always educational.

There are, second, large music-houses from which one can get the latest in music sent on approval. If one trades long enough with one house there is established a sort of mutual understanding of her needs. One's taste in music become known, so that it is possible for the dealers to more nearly understand her wants.

But the best source of education and inspiration is a good teacher for the teacher herself. There is no end to what one may learn; but without a teacher this is apt to be forgotten. And, in the end, the cheapest teacher is often the one whose price is the highest, whom one simply cannot afford, but from whom one gets such a clear vision of things as they are such a simple translation of unfathomed problems, such a clear insight into the trend of modern musical affairs, that one could not well afford any other. It is this teacher of wide experience who can put his finger upon the thing which is keeping the ambitious one from realizing the best of herself. It is this teacher who can furnish the inspiration needed to lift oneself above the level of mediocrity and to find and give the finest meanings to the simplest music. It is, too, this teacher who is in the foremost rank of his profession who knows what is good and what is bad in modern music and modern thought. He will keep one's ideas and repertoire up to date. One may take a lesson once a week, once a month or even once a year. The knowledge that such a teacher is to judge of the work done, is a spur for one's best efforts.

The teacher who receives the most inspiration is the teacher who will distribute the most inspiration. That teacher who sets herself to raise her own standards and with them the standards of those about her has started no easy task, but one which will keep her busy and happy as long as she lives. Such an effort brings with it the greatest of rewards, the rewards which come to those who do their best and bear their share in the uplifting of the race. For what single factor can do more uplifting work than music?

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Sonatas and Transpositions

1. Will you kindly give a list of a few of the best of Haydn's and Mozart's sonatas, arranged according to their difficulty? Also a few of Schubert's pieces that can be used for teaching?

2. Are there any simple transposition studies published? I have a book of such studies by Wilson G. Smith, but they are too difficult for the young student.

MRS. L. G. C.

1. USEFUL sonatas of Haydn, with grades, are as follows:

	Grade
Sonata No. 1, G major.....	IV
Sonata No. 7, E minor.....	IV
Sonata No. 4, D major.....	V
Sonata in F major.....	V
Sonata No. 4, Eb major.....	VI

Sonatas of Mozart are:

Sonata No. 1, C major.....	IV
Sonata No. 4, F major.....	V
Sonata No. 2, G major.....	VI
Sonata No. 9, A major.....	VI½
Sonata No. 18, C Minor (preceded by Fantasia)...	VIII

Of Schubert's piano compositions, I especially recommend these for teaching purposes:

	Grade
Moment musical in F minor, Op. 94, No. 3.....	IV
Moment musical in Ab, Op. 94, No. 6.....	V
Minuet in B minor.....	V½
Impromptu in Ab, Op. 142, No. 2.....	V
Impromptu in Eb, Op. 90, No. 2.....	VI
Impromptu in Bb, Op. 142, No. 3.....	VIII

There are also many short waltzes, of grades III-VI, from which selections may be made.

2. I do not know of any transposition studies such as you wish. But why not compile these for yourself? Teach a pupil in the first place to transpose his technical exercises—five-finger work, scales, arpeggios—into all keys. This will give him adequate preparation for more complex problems, such as the transposition of studies or pieces that he is studying. Begin by transposing these to nearby keys—a half step up or down—and gradually proceed to more remote regions.

A Small Pupil

I have a little girl seven years old who is very anxious to take music lessons; and, in order to make the work interesting and attractive to her, I would like to know just what method to use. Please suggest a book to start her in. I ordinarily use Presser's *Beginner's Book*, but have never had so young a pupil before.

Do you think a little girl six years old too young to begin piano lessons? She is very fond of it.

—Mrs. W. C. A.

If a child of the tender age you mention shows a real desire to take lessons, it would be a pity to refuse her, especially since so much material is now available for the youngest set. Think of little Mozart, who composed minuets at four!

A clever little book is the *Tunes for Tiny Tots*, by John M. Williams, who has just published a still more comprehensive book for very young folks, entitled *First Year at the Piano*. Either of these I can heartily recommend, and either may be followed by the Presser book you mention.

The Fourth and Fifth Grades

I have a bright pupil of eleven years who is in fourth-grade work. She has small hands, barely being able to stretch an octave. I have difficulty in selecting music suitable for her. For studies, she has nearly completed *Lenoir's Op. 37*.

Please tell me what studies I should give her next. Also, please name a few fourth and fifth-grade pieces for pupils with small hands.

F. R. II.

For studies, try *Loeschhorn, Op. 65, Books 2 and 3*; and *Berens, Op. 61, Books 1 and 2*. Most of the easier classics are well adapted for small hands. I suggest Bach's *Little Preludes and Fugues*, and after these his *Two-part Inventions*; Haydn's *Gipsy Rondo*; Mozart's *Sonata in C Major, No. 1*; and Beethoven's *Bagatelle in F, flat*. Lighter pieces may include Bohm's *Fountain and Brook of the Butterflies, Op. 282*; Jensen's *The Mill*; and Tcheverria's *Second Mazurka, Op. 13*.

The Weight Touch

1. Will you kindly explain which is the proper touch for practicing scales, arpeggios and other finger exercises? I am a self-help adult student, and am somewhat confused by differences of authorities. I have been taught the "percussion" and "pressure" touches, and more recently the "weight" touch; that is, sounding the key by merely shifting the weight of the entire arm from one finger to another. I am able to produce better and more even tone by this method, but the speed is greatly reduced and my hand and wrist tire more quickly.

2. Is Orem's *Harmony Book* good self-help material?—Mrs. M. H. F.

1. Scales and arpeggios are excellent vehicles for practice in all kinds of touches; but for the brilliant work to which they are most frequently applied, the hand-touch is best adapted.

It looks to me as though you had overdone an essentially good thing—namely, the weight touch, as you describe it. If you throw the weight of upper arm, forearm, hand and finger on each key that you sound, it seems quite evident that a heavy and clumsy touch will result that is impossible for rapid execution. For passages that call for a rich and sustained tone, this touch is very desirable; for instance, where an expressive melody is to stand out from its context. But otherwise the weight employed should be considerably modified.

So for the greater part of the time one should employ only the weight of forearm and hand, or of merely the hand alone. In the first instance the upper arm is supported not by the finger, but by the shoulder muscle. To prepare for this condition, shrug the shoulder up and down several times. Then, keeping the shoulders raised just enough to hold up the upper arm, allow the weight of forearm and hand to rest on the keys after they are depressed. In the hand touch, support also the forearm by the powerful biceps muscle in the upper arm, so that only the weight of the hand rests on the keys. In these ways you may lighten up your touch as much as you please, with consequent increase in facility.

Another pitfall that you must avoid is what Matthay calls "key-bedding"—that is, waste of effort by undue pressure on the keys after they are down. As soon as a key is depressed so that the tone is heard, the hammer falls back from the string; consequently no amount of extra pressure on the key can affect the tone a jot, and hence such pressure is wholly gratuitous. Take care, therefore, when you sound a key, either to relax instantly and entirely, if the tone is to be staccato, or else to retain only enough pressure to keep the key down, relaxing the arm and hand as much as is otherwise possible. The amount of muscular effort that one can save by such instantaneous relaxation is incalculable.

2. The book you mention is excellent for the purpose. I suggest that you follow it by the same author's recent book, *Theory and Composition of Music*.

Stiff Wrists Again

I have been troubled a great deal during the past year with weak wrists and fingers. I cannot play any longer than fifteen minutes at one time, as the muscles in my wrists and arms seem to tighten and my fingers become weak. Do you think this has been caused by over-practice; also should I stop playing altogether, or should I keep up my practice?

A. G.

It looks as though you had caught the insidious germ of stiff wrists, since, if you used your muscles properly, they should certainly not stiffen up in any such way as you describe.

Let me recommend my old, but infallible, remedy. Hold your forearms out horizontally, and allow the hands to dangle loosely from the wrists. Retain this position for a full minute or two, until you can feel the blood tingling in your fingertips. Then go on with your regular practice, keeping your attention sufficiently on your wrists to prevent their stiffening. Every few minutes test the wrists again by performing the above exercise. While playing, also, keep your wrists a little above the level, as they are less liable to stiffen in this position. If you follow out these directions minutely you ought to be able to practice as much as you have time for without any unpleasant results.

How to Prepare for Bach

The article in the October, 1924, *ETUDE*, entitled "How to go about studying Bach's well-tempered Clavichord," by Edwin Hall Pierce, calls to mind a problem that is ever present with me. When I was a beginner in music, only in the second or third grade of piano work, my teacher gave me Bach's *Inventions* (!) without any previous training in that sort of composition, and only a very meagre foundation of scales and arpeggios.

My first impression of Bach was necessarily very unpleasant, so that he was neglected. But I feel now that I must ground myself thoroughly in Bach before I can aspire to any sort of musicianship.

Please tell me just what preparatory studies of Bach should be used, and in what order—before the *Inventions* or the *Well-Tempered Clavichord* are attempted.

Mrs. M. K. R.

A careful study of Bach's *Little Preludes and Fugues* (Presser Edition No. 128) should furnish a good background. I suggest that you add to these some of Handel's little fugues, and his *Pantasia in C major*. Kunz's *200 Short Two-part Canons, Op. 14*, also constitute an excellent introduction to the polyphonic school of pianism.

Then take up the *Two-part Inventions* in a judicious order—Nos. 1, 8, 13, and so on, thoroughly learning each of them with one hand at a time before putting the hands together. You should then be prepared for the easier preludes and fugues of the *Well-tempered Clavichord*.

But behind all this work should be an augmenting background of solid technical work on scales, arpeggios, and so forth, without which Bach, or anybody else for that matter, is a discouraging task!

Advancement Without a Teacher

Advice as to her work is asked by a young lady who has studied piano for a long time, and now has a position as pianist for photo-plays. She says:

I cannot give up my position here, but would like to improve my technique and interpretation in an authoritative way, especially in a repertoire of pieces that I have already prepared. My ultimate ambition is to study with an artist-teacher. Until then my problem is to keep from losing such ground as I have gained, and to prepare for any opportunities that may come up.

Do you think it possible or advisable for me to continue on my own efforts this way without a teacher, or that such a procedure will unfit me for future accomplishment?

D. M. P.

One of the most practical benefits derived from studying with a good teacher is that one's work is thus thoroughly systematized, and arranged in progressive stages of advancement. A definite lesson is assigned for each week; and daily practice insures its proper preparation.

Now, why can't you constitute yourself your own teacher, and arrange your work accordingly? With your considerable background of instruction, you ought to be able to do this with advantage.

First select a program for your season's work—a sonata of Beethoven, a Bach Prelude and Fugue, a Chopin Impromptu, a Schumann Novelette, perhaps two or three modern pieces. Number these consecutively. Then assign yourself a lesson for the first week; certain scales or arpeggios, a portion of piece No. 1, review work on some composition formerly studied. Set aside certain daily periods for practice, and during these periods work just as faithfully as though you were to play the lesson ultimately for Professor Virtuoso.

For your next lesson, which takes place on a definite day and at a definite hour, play over with especial care what you have practiced, criticising yourself minutely as to details of technic and interpretation. Then assign a new stunt for the following week.

In this way, learn and memorize a program. If you can afterwards play it to a teacher or even to a discriminating friend who will criticise your performance with sincerity and intelligence, so much the better. Finally, gather a circle of friends together, and play them a recital of what you have mastered. Having a goal of this sort in view will whet your enthusiasm for the best standard of attainment.

All this requires courage and self-command; but if you persevere, you will be well repaid in the end by the progress you have made.

WHY ITALY IS MUSICAL

GENOA grants a municipal subsidy of 216,550 lire a year to the Instituto Civico di Musica Nicolo Paganini, a city organization. The city supplies free concerts also.

Milan contributes 350,000 lire and other gifts to La Scala Opera House and liquidates any deficits. The Conservatorio Reale di Musica Giuseppe Verdi is also a government-owned school for instruction in voice and instrumental music, the professors and directors appointed by the king and national government. It is open to natives and to foreigners who speak Italian.

Trieste grants no subsidies, but has a municipal fund to help poor but talented students.

Naples owns the San Carlo Opera House, which it leases on condition of a high standard of performances. It now is building a second very large municipal opera house. It provides a fund for the operating expenses of San Carlo, but shares neither the profits nor losses. The Conservatorio has a small subsidy from the city as well as aid from private individuals.

"Contrary to the usual notion, slow music is really more difficult than that which moves with more speed, when playing it well is taken into consideration."

HOW TO FALL DOWN GRACEFULLY

ASPIRANTS for operatic fame sometimes suppose that a voice is all that is needed, but opera has a school of acting all its own, which requires a great deal of study. A little book of study on this subject, by George E. Shea, contains the following on the art of falling down when shot, stabbed, strangled or otherwise operatically slaughtered. Incidentally, for brevity, wit and information boiled down to essentials, we have rarely seen the equal of this textbook, from which we quote only such excerpts as space permits:

"For an operatic singer, it is imperative to know how to fall. Ridicule must be avoided (and also broken bones and scraped noses). Sometimes a conveniently posted male relative or lover stands ready to catch, sustain, and lower to the ground the expiring prima donna. . . . But *Valentine* falls unaided when pierced by Catholic bullets: *Carmen* crashes to the ground under *José's* navaja; and *Gioconda* is stricken by her own hand. . . .

"It will not do to fall straight up-stage, with feet to foot-lights, so that from the orchestra stalls one sees two boot-soles against the horizon of a comfortable waist-line. Nor is it wise to keel over on the back, like a toy soldier, stiff as a poker—all at once and nothing first. This is unreal—a circus trick.

"One may sink or fall on a bench, and thence collapse to the ground; one may wilt at the top of a flight of stairs and then roll down them; though this last is of doubtful availability for a woman. The writer has seen *Nedda* use it at the end of 'Pagliacci,' and the sight of her revolving calves certainly diminished the tragic effect of the situation.

"... *Cavaradossi* ('Tosca') must crumble forward on his face, when annihilated by the firing-squad. But the forearms and hands swung out (to start the fall and because it is the physical truth) in front of the face, strike the floor a fraction of a second sooner than the rest of the body, and thus the face cushions against them instead of hitting the floor.

"The slope of the stage makes it easier to fall up-stage; 'it's not such a long way to the ground,' the head and body ought to start more or less toward the side-wings. However, generally the more effective fall is with the head downstage, at an angle to the footlights; at what angle will depend upon the requirements of your fellow-actors."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

DID WAGNER "REFORM" OPERA?

IN an amusing book of essays called *Musical and Life*, W. J. Turner, an English conductor and critic, gaily, if somewhat inaccurately, thus questions the extent of Wagner's influence on opera. "The tradition that Wagner reformed opera is firmly established but exceedingly vulnerable. Suppose we ask to be shown the fruits of the reform, what should we be confronted with? Blank silence, I should imagine, from any discriminating judge; but from others a list of post-Wagnerian operas, of which the best known are *La Bohème*, *Madame Butterfly*, *Louise*, *Pagliacci*, *Cavalleria Rusticana*; the best, *Mefistofele* and *Hansel and Gretel*; and the latest, *The Boatswain's Mate* (an English opera by Ethel Smyth). Of all these operas one may say truthfully that the more Wagnerian they are the worse they are. There is scarcely one of them as good as *William Tell*, or Cherubini's *Water Carrier*, or Gluck's *Orpheus*, not to bring into comparison Weber or Mozart. This may only mean that these later composers are less naturally gifted than the men before Wagner; but it is strange that the decline in talent should be so general, and it is stranger that it should reach its nadir just where the Wagner-

ian influence is most marked, and it becomes more than strange when we can plot the same curve in the work of one man. For example, the best of Puccini's works is *La Bohème*, which is far less Wagnerian than the much inferior operas *Manon Lescaut* and *The Girl of the Golden West*. Personally, I think such operas as *Manon Lescaut*, *The Boatswain's Mate*, and *Louise* a great decline on Bellini's *Sonnambula* or Donizetti's *Daughter of the Regiment*, or Verdi's *Il Trovatore*. It is not the fashion to think this. For some reason or other, to make a singer thunder in a heavy, melodramatic style, 'The soup is ready,' as Charpentier does, is thought far superior to vocalising it with a trill and a flourish—though as a matter of fact the old Italian composers did not introduce soup into their operas."

We are "with" Mr. Turner in his respect for older Italian operas, but believe Wagner's reforms were genuine, nonetheless. Gounod, Bizet and Verdi were certainly influenced for the better by Wagner in *Faust*, *Carmen* and Verdi's later works from *Aida* on, as was Meyerbeer, and—later—Massenet and Saint-Saëns. But Wagner's reforms also extended to libretto-writing and stage-setting to a remarkable degree.

SPOON-MUSIC

UNDER the interesting title, "The Beggars' Operas," "W. B.," writing from London, recently contributed to the *Christian Science Monitor* a vivid account of some of the street-bands of ex-service men and other victims of the unemployed problem, from which, alas, we can print only excerpts. "They travel alone, and in groups, sometimes a pair, sometimes a band of eleven or twelve," says W. B. "But perhaps the most striking part of it all is that they hold their tattered caps for your pennies only as a return for something they offer you, be it a humble little box of matches or a Beethoven Sonata from the strings of a whining violin.

"The most uniquely progressive are a combination or company of three or four, including one who acts as hurdy-gurdy man, another who collects the pennies and 'thanks-you-kindly,' and the remaining one or two who give an extraordinarily fantastic performance by maneuvering . . . two large aluminum spoons placed back to back clapped 'a la castanet' by striking

them sharply on various parts of the players' anatomy. This is done in time to the hurdy-gurdy's brisk tune and always with an effective flourish as they are tapped from the knee-cap to the side of a cheek, then to the elbow and on to the top of the head. . . . This staccato accompaniment has the double advantage of carrying well down the block—and so of making you think of your pocket long before you reach the waiting hat—and at the same time of strengthening the appeal by the spectacular aspect of the spoon-performers' flourishes. . . . And even should you be bravely hard-hearted enough to look the other way as you near these performances, your eyes cannot have failed surely to catch sight of those service stripes on one, and often on all, of the shabby khaki coats, to say nothing about one or two, and I have seen as many as five medals on their breasts."

Quite so! There were riots at the recent British political election; for men too proud to beg are not too proud to fight.

Important Announcement

MARK HAMBOURG

Internationally Eminent Pianist

WILL GIVE AN ANALYTICAL LESSON ON

George Frederick Handel's "Harmonious Blacksmith"

In THE ETUDE for May

Accompanied by a carefully edited new edition of this classic.

STRUGGLES OF KARL GOLDMARK

MUSIC students far from the center things need not despair of winning a musical education if the case of Karl Goldmark, composer of "Sakuntala" and of notable works, is any criterion. According to Fuller Maitland, in "Masters German Music," "Karl Goldmark was born at Keszthely-am-Plattensee, a small town in Hungary, on May 18, 1832. The new circumstances of his father, a cantor at the Jewish synagogue, and the unimportant character of the town in which he lived precluded him from such opportunities of musical education as have been granted to most composers. . . . Young Goldmark made his own opportunities, and the best he could to cultivate the talent whose presence he was early conscious. One reads of his making little flutes of sticks cut from the hedges. Later on he got a violin by some means or other; the village schoolmaster happily knew enough to start him in the rudiments, with the result that he became, in 1842, advanced enough to enter a small music school attached to the Oedenberger Musik-verein."

Goldmark was finally sent to Vienna, but even there he had "hard sledding" before he had been more than a year at a conservatory. "Unluckily," says Maitland, "the institution had to close its doors on account of the revolution of March, 1848, and the same crisis in public affairs threatened Goldmark on his own resources. He proceeded not only to study every orchestral instrument . . . but also to obtain engagement in the orchestra at Raab, where his career very nearly came to an abrupt end, since he was actually led out to be shot on the capitulation of that place to the government forces. Fortunately he saved himself and for art an old friend turned up in the nick of time and gave satisfactory assurances that the young musician was not, as had been supposed, a rebel, and his life was spared."

Maitland also reminds us that Goldmark went beyond music and studied history, philosophy and similar subjects the moment he could afford to do so; and that later he became a brilliant piano teacher, though he was said never to have even seen a piano until he was sixteen.

PHONEY WORK AT THE CROSS WIRES

STRANGE things happen at the telephone. A correspondent, Mrs. H. D. Burnidge writes an amusing letter to the *Scraper Book* enclosing a newspaper clipping of what happened after she attempted to oblige the local newspaper by phoning the items appearing on a program of the Thursday Music Club of Brooklyn. We select from the clipping some of the choicest blossoms.

"The first half of the recital consisted of old Italian folk-songs, such as *Scalati*, by Marini; *Paisiello*, by Gluck; *Cahenier*, by Giorano, and *Tatira*, by Adrea."

"Operas comprised the majority of Rakel's later selections. Among those rendered were *Rebithore*, by Massene; *Ave Signor*, by Misses Tofele, and *Cast by Sior*."

This is evidently the latest kind of crossword puzzle formed from the following items which actually appeared on the program:

Consolati e Spera Domenico Scarlatti
Piacere d'Amor Morti
O del mio dolce ardir (Paisiello ed Elena) Gluck
Nel cor piu (La Bella Molinara) Paisiello
Adagio ma non tanto Pergolesi
Nemico della Patria (Andrea Chenier) Giordan
O casto fior (Il Re di Lahore) Massene
Ave Signor! (Mefistofele) Bol

But we would dearly love to hear "Ave Signor!" as "rendered" (O blessed word!) by the Misses Tofele!

The Vocalist's Ladder to Opportunity

Pages from the Studio Notes of a Voice Master

SIGNOR A. BUZZI-PECCIA

[The following is taken from the manuscript of the forthcoming book on "Success in Singing," by the famous teacher of Alma Gluck, Sophie Braslau and other operatic and concert stars.]

VERY often a good singer misses success, because of having been given an opportunity to sing under unfavorable circumstances. He is asked to sing a song which throws his shortcomings into strong relief, or to sing before an unfriendly, cold audience, or a disappointed one. The good luck is to sing for a manager who needs the singer for some particular work, no matter how little, which fits the singer. A great many times the singer sings for someone who needs him not at all; and the result, of course, is always negative. The manager is very indifferent—he is listening because he is obliged to, perhaps, for the sake of some influential friend.

To sing to an indifferent listener is to sing under a great disadvantage, and especially is this so in the case of a good singer. So it is, for instance, at these general hearings where the singers are pushed out one after the other like cattle, to sing a couple of songs. It is like turning a talking machine. I rather call these hearings capital executions. The poor singer, especially the beginner, feels uneasy and not in an artistic mood. He fears the criticism, the terrible verdict, that cold "thank you" which is the *pollice versus* of the managers. The poor singer is nervous; he waits in the hope—not a very humane one—that all the others will be bad. At the same time, he fears that someone will be better than himself.

Hearings for engagements have always been a dream of hope and nightmare for singers—a great bore for managers, who have to listen to hundreds of singers for whom they have no use—and a great trouble to them when they have to decide about one artist whom they really need.

Everybody would be so happy to do without hearings; but, bad though they are, they are a cruel necessity. They cannot be helped. It is fated that one must sing and the other has to listen.

Good Luck

Every artist possesses, more or less, some good qualities. Good luck for an artist consists in an opportunity of appearing before the public under those favorable circumstances which bring his best qualities into strong relief, so that everyone can appreciate them.

I wish every student Good Luck, but not too easy luck, lest the student lose his common sense and believe that he is a double star. Often, sudden easy success brings bitter deception later on. It takes a well-balanced mind to understand the causes of a sudden, lucky success—sometimes it may be the result of circumstances altogether outside of the ability of the singer. In that case, he should take the chance of his success with appreciation and not spoil it by foolish vanity or inconsiderate actions; otherwise, the success may end in failure.

I should prefer the modest beginning, such as is made by people who have not sudden luck but who have strong will. People who improve while waiting for a better opportunity and who persevere in trying again and again—succeed. *Perseverance and improvement are two great factors of success—far better than good luck.....* Good luck may go back on one, but perseverance and improvement always bring good results. *But perseverance needs self-confidence*—an estimation of the value of your artistic talents which are some day to be recognized by the public. Self-confidence in your own talents does not mean that stupid pride of the lucky mediocrity, who comes to the front, stands for a while amongst the real artists and then disappears unnoticed, back to mediocrity where he belongs.

Fighting Their Way to Success

Very seldom do we hear of a great artist who came to the front at once. Most of them had to fight their way to success. The reason why the singer of little talent and sudden luck does not last, is because his sudden success develops his vanity to an extent that interferes with his artistic growth. Vanity means relaxation; he sleeps happily on his easy success, he believes he has reached the top and does not realize that the real top is far, far away from him.

So, should good luck come to you, keep cool; put your vanity in an ice chest. Do not let it boil; for it is very dangerous. It makes bad microbes instead of killing them.

The Evolution of the Pupil

Engaged—at last! The student is as happy as a bird. He feels like the sailor who has come safely through a heavy storm. He forgets all the trouble he has had, all the anxiety, the lessons, the school and the teacher. Of course, the teacher first of all, because he is merely a guide who takes people over treacherous chasms. Once they have reached the other side safely, they bid their guide a cheerful Good-bye. If a teacher could have,



SIGNOR A. BUZZI-PECCIA

in reality, all that the pupil gives him in promises during the period of study, that teacher would be a millionaire. He would have palaces, quantities of precious gifts in diamonds, rubies and pearls. Poor Tiffany would be ashamed of his display.

During the years of study the pupil is puzzled as to what he shall be. He does not see his way clear; one day he is hopeful, another day the voice is bad and everything looks black. He is afraid, he thinks he will never succeed. He becomes a coward; he cannot see clearly; he trembles for the outcome. The teacher is his only salvation, his only god, the god who must make him an artist, bring him out, make him a success. In such a state of mind, one can easily imagine the kind of vows, promises and so on, which the pupil makes his teacher. I believe, too, that he is in good faith at that very minute, when he says "Professor, if ever I succeed, you shall not worry about teaching any more. You shall be rich—you deserve it. You have made me an artist. You made it possible for me to succeed." Even the family of the pupil joins in the chorus of presents to come. It is truly a shower, a cyclone of rich gifts that flood the home of the teacher—the lucky dog.

When the pupil puts his foot on the first step of the ladder and he is quite a success, all the presents of palaces, automobiles and so on, are greatly reduced, sometimes even to a little postcard on Christmas day, and that only if the pupil is not too busy, with his new friends and admirers, to remember the teacher.

The vocal teacher may call himself lucky if he is remembered by his pupil and if the pupil will admit that he has studied with him and does not give the credit, as very often happens, of all his success to some other teacher with whom he may brush up some songs.

But the evolution is natural. The pupil, who considered himself so little before, discovers upon his first step on the stage that everyone finds him splendid. "What a beautiful voice! What a lucky teacher to have had the opportunity of teaching you!" So the pupil wakes up. He begins to think, "It is I who have

the talent,"—I (already he thinks with the traditional, artistic I). Then not only is the pupil glad to have made no foolish agreement during the stormy days of despair, but he also even feels somewhat ashamed to confess that a little, of course a very little, part of his success is due to someone other than this wonderful "I." As I have said, all this is only human, a most natural evolution. The evolution of the little chick that came out of the shell and became a rooster. There are some good hearted pupils who like their teachers even after becoming successful; but I must truly say that they are the exceptions.

The evolution is too big a one; and sometimes the mind of Mr. I is so small that it can hardly contain his vanity; hence there is little room for fair thoughts.

Stage Life

Operatic students, after having accomplished their artistic studies, have to go through the experimental study of artistic diplomacy in stage life. To navigate the stage channel without running against rocks of jealousy, the shallow waters of false friendship, undercurrents of gossip, to be so careful as not to be rammed by some other ship in the way, or sunk by the captain (manager), one must be a very fine pilot indeed and must be careful to keep a constant eye on the rudder.

First of all, the beginner has to make himself very small in order to go through some of the more dangerous places. He must be prepared against all the winds of gossip—which are the worst of all winds, and he must try not to be taken by surprise. One must not lose his balance in the sea of honeyed words, congratulations, offerings of protection, friendly advices, and so on.

The debutante must have a very happy disposition, to be able to please everyone on the stage, great and small. The best way to success is to have a permanent beautiful smile on one's face. If someone says something not very kind about another artist, or something too kind about himself, smile. If they say you are doing well, smile. If they say you are doing badly, smile. If you are a soprano and another soprano tells you how glad she is of your success, smile, never mind, smile and smile again. Listen but never talk. Greet everyone cheerfully who looks happy. Avoid them when they are in bad humor.

At the beginning, never talk about yourself. You will have plenty of time to do so—like your companions—when you are a success. Try to advance without making yourself too conspicuous. Somebody might not like it. Try, if possible, to be friendly with everyone, it is not so very hard. Tell everyone that he is great; and, confidentially, say that he is the greatest of all. The vanity in an artist is not a sin. It is a sentiment, his second life, a necessity. When an artist says that he hates to be praised, that he dislikes adulation, do not believe it. He is either posing or fishing.

But after all, what is success, if not the adulation of the whole public?

Spoiled Children

Apart from that unavoidable necessity of vanity, artists are the best people on earth, simple and good hearted and impulsive, according to their very changeable moods. If they were calm and systematic, like normal people, they would not be artists. Artists have an overflowing quantity of sentiment and enthusiasm—so that they have to communicate it—to expand, to get it out of their system. And besides all this, think how they are spoiled by the public which adores them! They are like spoiled children—everybody spoils them, the public, friends, editors. They have everybody at their feet. I think that they must be a pretty well balanced lot to be no more conceited than they are.

Think of the exciting life that is theirs daily! Their responsibilities before the public, the care of their health, the straining for a success, the drain put upon them from the outside—people wanting to meet them, asking favors, pictures, autographs, students seeking advice, newspaper men demanding interviews. Then come invitations to parties, dinners, which cannot be refused, rehearsals of new operas, plans with managers for concert tours, the making of records, moving pictures, dressmakers, servants, nurses, husbands, chauffeurs and cooks. Well, I should call that "something to do."

Every day brings its little troubles and its little joys.

It is the continual excitement of the emotions, the constant ups and downs, which, naturally enough, affect their nervous systems. Then, as to their variable moods, they may like, dislike, hate, despise, find good and like again, all in a single day. Sometimes it depends on a very little thing; a trifle makes them feel happy or miserable. No wonder, then, that the stage life has not the peaceful serenity of a convent, nor the still softness of a beautiful summer's day.

The stage life, however, has an irresistible attraction, not only for the artists but for everyone. The public likes it without even knowing what it really is. The curiosity of the public is aroused by the many strange stories which people tell about happenings on the stage. Love affairs, quarrels, funny people, odd habits of artists, good times. All these things excite the imagination of the public. Much must be discredited, however, before we get to the facts of these stories.

The Dressing Room

Indeed, outside of the strange but picturesque confusion of the stage during a performance, there is nothing that makes it different from any other place where everyone attends to his own business. All the artists are in their dressing rooms, waiting for the time to go out on the stage. One hears from time to time some scale, arpeggio, falsetto, some roaring basso tones, and that's all. The chorus, the ballet, are upstairs in their dressing rooms; all the assisting masters are at their places, supervising the performance. One sees the stage managers, the directors, giving orders to the electricians. During the *entr'acte* no one is on the stage, except the stage hands setting up and arranging the scenery. One may readily see that there is not much going on in the nature of "strange happenings," outside of that which goes on in any other place of business. But it is the atmosphere, the ensemble of stage life that makes people think it so different from all other businesses; and then they call it a dangerous place, from a moral standpoint.

Morality on the Stage

As for the atmosphere, it is in fact quite different from other places of business or ordinary life. As for morality, however, life on the stage is just as bad or good as it is in society, in public or in private life, in stores, in business offices, at the sea shore, on board a steamer, in the country, in all the sporting parties, parks, streets, in metropolis, town and village. In all other places, things often happen which very seldom occur on the stage. Morality is not in atmosphere but in people. One can be moral anywhere, provided one is so at heart, and wishes to be. If there is an attraction in stage life, it is the uncertainty of its ups and downs which is so exciting. Except for this and the interesting personalities of the artists, stage life is a regular one, sometimes even very monotonous. For example, toward the end of a long season, when there are no more excitements and when everything is going quietly, the artists grow tired and look forward to the end of the season.

Those Who Get Lost

The student who has been engaged and is conscious of his artistic value must not be afraid of entering the stage life, provided he can perform his artistic duties satisfactorily. Those who get lost are those who find themselves engaged, but not artistically prepared. They need too many helpers, too many friends in order to get along and to make up for lack of ability. If they think they can advance by other means than artistic merit, they are sadly mistaken, because helpers do not last forever. That is where they lose their way, coming out finally to find themselves in the gloom of the "background," compelled to live eternally in the trenches with the chorus.

To repeat then, to succeed on the stage, the debutante must be rich in diplomacy, and richer yet in artistic ability. Then stage life will be heaven to her even though some days will not seem so at the time.

"In the final analysis of a teacher, it rests on how much he may be able to interest his pupils."

"The person who has no joy in his work can have little joy in life. The musician's work is the most joyous of all."

"The depictive value of music over and above that of literature, drama, painting and poetry, consists in its total lack of restrictedness, and in its direct appeal to the intuition or the subconscious. People intuitively or subconsciously assimilate the meaning of music without—though there are countless exceptions—being objectively aware of the fact."

—CYRIL SCOTT.

The Inaccuracy of Spoiled Students

By Isadore Schanhouse

ONE of the most trying problems of piano teaching is the inaccuracy of students who have had poor training and whose carelessness in practicing has become a fixed habit.

With such students the following method has been found extremely beneficial and is recommended to teachers who have found no successful way of quickly correcting such faults.

A badly-spoiled pupil often knows very little or nothing about rhythm. Therefore devote the entire first lesson to this subject. Explain as simply and with as much detail as possible all about the different notes, rests and so forth. Do not economize in time. Do not omit the slightest detail, and do not take the student's knowledge for granted. Make sure the pupil understands every step before you proceed to the next one.

At the second lesson—sometimes even at the first—where the student shows he has a clear knowledge of the general rules for counting, his accuracy in such things as notes, fingering and touch must be taken up. Absolute accuracy must be the immediate aim.

Write the following on a piece of paper or in the back of a book:

N—notes
C—counting
F—fingering
S—staccato
R—rests
T—ties
H—hold.

Then explain that every time a mistake is made it will be marked by the corresponding letter—a wrong note by N, a note too short by H; and at the end of the page count the number of letters.

It is surprising and most gratifying to observe the change in the attitude of the pupil. He becomes alert, plays slowly and carefully and does his best to avoid mistakes. The playing should be followed with a pencil and the slightest mistake should be marked. When the letters are counted, allowing the number 100 to represent a perfect page, that is, a page without any mistakes, deduct one count for every mistake made. If the same mistake is made at two lessons, draw a line under the letter and deduct two counts. The result is placed at the top of the page. The student attaches great importance to this mark and he tries very hard to avoid mistakes in order to get a higher mark.

The advantages of the letters are—first, they indicate the nature of the mistake. Often the student forgets what the teacher meant by a check, or a circle around the note. The letter tells plainly what the mistake was and what the correction is to be. Second, in practicing the eye becomes so familiar with the customary check or circle that these are very often overlooked. But with the letters this is not the case, for each letter is different and when made large enough (especially with a red or blue pencil) they cannot be overlooked. Also, the knowledge that the letters are counted increases the student's carefulness.

This plan is simple and takes no more time than any other. The results (especially with younger students, who are more interested in marks) are unusually satisfactory.

It is also appreciated by the parents, for they are greatly interested in the mark at the top of the page.

Daily Don'ts for Piano Pupils

By Ily Carpenter

Don't forget to practice daily.

Don't practice half heartedly.

Don't daddle—when a piece is started finish it.

Don't forget that deep study is essential to accomplish anything.

Don't forget that good or bad fingering makes a good or bad player.

Don't pound and hammer the keys—they are made to press.

Don't forget that your teacher has spent a long time to learn what she knows.

Don't fail to listen attentively to good music whenever it is heard.

Don't disregard the classics—most modern pieces are the progeny of the classics.

Don't neglect study of musical literature—the regular reading of a good music magazine is of great value.

Detours for the Teacher

By M. C. Triplett

1. HAVE you ever told a student to practice a composition slowly and *without* pedal?

With the greatest of concentration, he would probably begin that way; but, before you were aware, he was using the pedal again—quite unconscious of it himself. I have found that to have the student to push both feet firmly under the pedals is an unfailing remedy; for, if he can't raise the foot preparatory to pressure—well, he is foiled.

2. Sometimes one is discouraged with the result of a student's octave practice—there seems to be something lacking in the tone quality.

This is usually because of weakness in the fourth and fifth fingers, or the failure to put sufficient pressure on the upper tone for the right hand or the lower one for the left hand. The following exercise will assist greatly in giving the much-needed strength to the weak side of the hand.

Preparatory to octaves, use this study:



Continue up the scale diatonically, later transposing the study to other keys.

After this has been fully mastered, in every key, follow with this second study:



Always transpose to the other keys, which present new difficulties.

To gain firmness in the arms for octaves, practice Exercise 3 with each hand alone, preserving the regular fingering for the common chord (triad) in its three positions.



Transpose this, also, to the relative minor and proceed throughout the circle of fifths.

After the hands have gained sufficient strength, all of these studies should be continued through several octaves, which helps to improve the "sweep" of the arms in brilliant passages.

Coördination in Piano Playing

By Edward G. Mead

COORDINATION in piano playing is an important feature with which the average piano student should be more familiar.

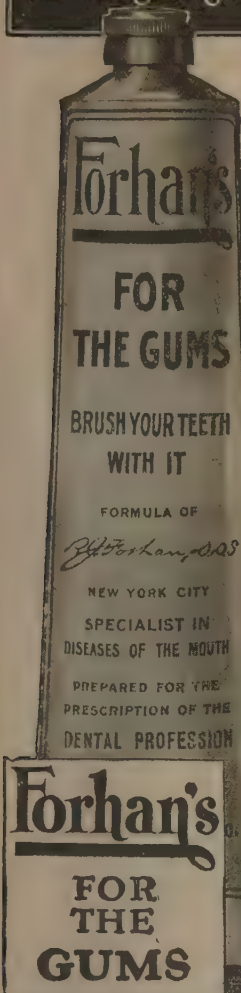
Piano playing, which is the art of interpreting music written or arranged for the piano, depends upon the proper coördination of four interrelated factors:

THE EYE
THE MIND
THE FINGERS
THE EAR.

The eye reads the music as recorded on the printed page. The mind perceives the music in all details of form and content. The fingers (and also the feet when the pedal is used) act as direct agents of the mind in interpreting the music in all details of style and expression. The ear is employed as a judge of the correctness of the tonal effects thereby produced.

The training of these various factors with regard to their proper functioning in mutual coördination in piano playing would tend to make piano study interesting for many a pupil who might otherwise not care for it.

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As sappers mine the enemy's defenses, so gum-decay tunnels through the normal gum line and produces tooth decay in its most painful form.

This gum decay or Pyorrhea is most dangerous. The gums become devitalized, relaxed. They recede. They shrink and age the mouth. Gum tenderness is present. The teeth loosen. Also Pyorrhea pockets breed bacteria which drain into the system and cause many organic diseases of mid-life.

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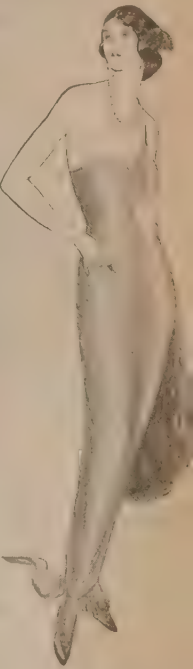
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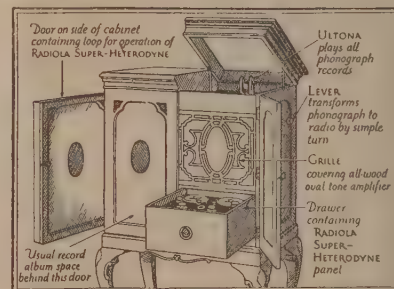
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* * *

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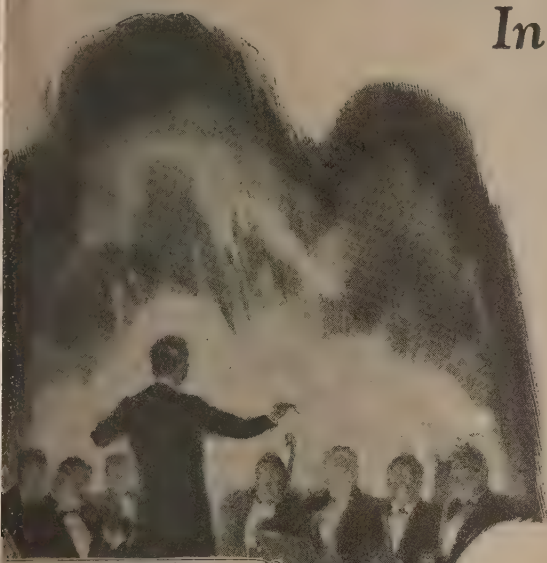
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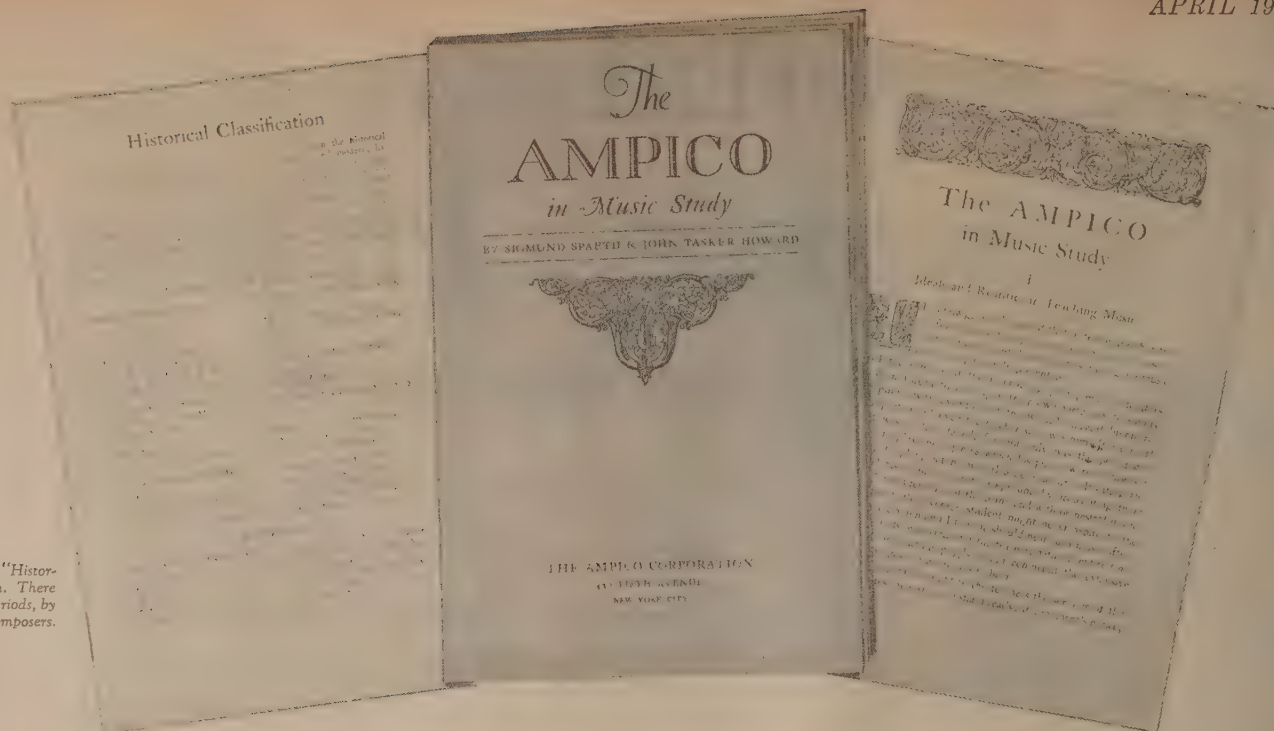


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The AMPICO
The ALL of the PIANO

PLAYTIME

In a cheerful mood. Useful for lightness of touch in both hands, the R. H. part affording good opportunity for finger practice. Play the sixths in the section in F major as *legato* as possible. Grade 3 $\frac{1}{2}$.

G.N.BENSON

Allegramente M.M. ♩=108

The musical score is written for piano and right-hand parts. It consists of eight systems of music. The right-hand part is primarily composed of sixteenth-note runs and eighth-note patterns, often with fingerings indicated above the notes. The piano part provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *Ped. simile* (pedal simile), and *f* (forte). The score concludes with a *Fine* marking and a *D.S.* (Da Segno) instruction. The key signature is one sharp (F#), and the time signature is 2/4.

NOVELETTE

From the very latest set of pianoforte pieces by the famous composer of *Souvenir* and *Serenade*. To be played in sprightly narrative style. Grade 4.

Andante quasi Allegretto M.M. ♩ = 96

FRANZ DRDLA, Op.192, No.5

The musical score for 'NOVELETTE' by Franz Drdla, Op. 192, No. 5, is presented in a single system of two staves (treble and bass). The piece is in 2/4 time, marked 'Andante quasi Allegretto' with a tempo of 96 beats per minute. The key signature is one sharp (F#). The score is divided into two systems of 12 measures each. The first system includes measures 1-12, and the second system includes measures 13-24. The piece concludes with a double bar line and a repeat sign. The score features a variety of musical notations including dynamic markings (mp, sf, f, p, rit., ff, a tempo), fingerings, and articulation marks. The piece is characterized by its sprightly narrative style and Grade 4 difficulty level.

THE SPANISH GIPSY

A waltz movement in characteristic style. Grade 3.

HELLER NICHOLLS

Con spirito M.M. ♩ = 63

OH JOY!

A scherzo in modern style. Attractive in rhythm and harmonically interesting. Grade 4.

ARCHIE A. MUMFORD

Lively M.M. ♩ = 96

triumphantly
slower
ff
mp
ff
mp
mf
ff
mp
ff
mp
faster
p
mp
ff
as at first
f
mp
slower
mp
ff
faster
f
faster
ff
ret.

THE OLD HARPSICHORD

In the style of harpsichord music of earlier days—suggestive of one of the easier *Preludes* by Bach. A fine *arpeggio* study for the R.H. Grade 3.

Moderato M.M. ♩=108

W.D.ARMSTRONG, Op. 114, No. 1

mf quasi arpa.
con Ped. (sustain the bass)
cresc.
a tempo
rit.
mp cantando
cresc.
ff
dim.
dim. mp
Ppiù dim.
pp
ppp

THE SOLDIERS PASS!

In the style of a "Trumpet Flourish," bold and dashing.

FANFARE SECONDO

EDUARDO MARZO

Allegro marziale M.M. = 126

The musical score is written for piano in G major, 2/4 time, with a tempo of Allegro marziale (M.M. = 126). It consists of 12 staves of music. The notation includes various dynamics (f, mf, p, ff, cresc., poco rit.), articulation (accents, slurs), and fingerings. The piece features a bold, dashing character with a variety of rhythmic patterns and melodic lines. The score ends with a final chord and a fermata.

THE SOLDIERS PASS!

APRIL 1925

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Allegro marziale M.M. $\text{♩} = 126$

FANFARE

PRIMO

EDUARDO MARZO

This musical score is for a piece titled "THE SOLDIERS PASS!" by Eduardo Marzo, published in April 1925. It is an Allegro marziale in 2/4 time, with a tempo of 126 beats per minute. The score is for a piano and violin duo, with the violin part marked "PRIMO". The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into several systems, each containing a piano part and a violin part. The piano part is written in treble clef, and the violin part is written in treble clef. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *p subito* (piano subito), *cresc.* (crescendo), *sf* (sforzando), and *ff* (fortissimo). It also includes performance instructions like *poco rit.* (poco ritardando) and *marcato*. The score is heavily annotated with fingerings and slurs, indicating a technically demanding piece. The piece concludes with a final *f* (forte) dynamic.

SECONDO

p *ma marcato* *cresc. poco* *a poco* *mf*

cresc. sempre al fine

MERRY SWAINS

MORRIS DANCE

SECONDO

E.F. CHRISTIANI

In the manner of an old-fashioned English dance.
Presto M.M. ♩ = 144

p *f* *mf* *f* *D.U.*

Fine *p* *mf*

MERRY SWAINS

Presto M.M. = 144

MORRIS DANCE

E.F. CHRISTIANI

This image shows a page of musical notation for a piano piece, likely a sonata or concerto movement. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The piece begins with a piano (p) dynamic and features a variety of musical elements, including triplets, sixteenth-note runs, and slurs. Dynamic markings include p, mf, and f. The piece concludes with a "Fine" marking and a "D.C." (Da Capo) instruction. The notation is in a classic, slightly aged style, with clear note heads and stems. The page is numbered "1" in the top right corner.

LONGING

Also published as a song. The instrumental version makes an expressive nocturne or reverie. Grade 4.

RUDOLF FRIML

Andante moderato

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MARCH OF THE LIFE GUARDS

In "grand march" style. To be played steadily and not too fast. Grade 3½.

RICH. KRENTZLIN, Op. 107

Alla marcia M.M. = 108

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f *cresc.* *f* *Fine*

p dolce *p* *mf* *p* *mf* *p*

energico sf sf sf sf p pp cresc. f f

p dolce *p* *mf* *cresc. f* *D. C.*

AIR DE BALLET

CHAS C. DRAA

To be played in vigorous style, with strong accents. Grade 3 $\frac{1}{2}$.

Allegro moderato

f *mf* *cresc.* *accel.* **TRIO** *Fine* *mp* *rubato con espr.* *rit.* *con fuoco* *a tempo Trio* *con espressione* *rit.* *p* *D.C.*

CAPTAIN WOOD

A lively characteristic piece. The "Captain" marshals his company of toy soldiers. Grade 2.

CHARLES HUERTER

Tempo di Marcia Militaire M.M. ♩ = 120

The musical score for "Captain Wood" is written for piano in 2/4 time, key of D major. It consists of 32 measures. The tempo is marked "Tempo di Marcia Militaire" with a metronome marking of 120 beats per minute. The score is divided into two systems of 16 measures each. The first system begins with a mezzo-piano (mp) dynamic and a diminuendo (dim.) marking. The second system begins with a forte (f) dynamic and a mezzo-piano (mp) dynamic. The score includes various dynamics (mp, f, p, sf, cresc., dim., marcato) and articulations (accents, slurs). The piece ends with a "D.C." (Da Capo) instruction.

ROMANCE IN A \flat

In singing style throughout, with sustained harmonies. To be played with delicacy and expression. Grade 4.

EDWARD REINHARDT

Moderato con espressione M.M. $\text{♩} = 72$
a tempo

mf *rit.* *p* *a tempo*

l'accel. e cresc. *f* *rit.* *p* *a tempo*

molto rall. e dim. *agitato* *largamente* *nf* *Fine pp*

Con moto *cresc.* *f*

Tempo I. *rall. e dim.* *mp* *cresc.*

agitato *larg.* *f* *rall. e dim.* *pp*

A favorite number, used frequently for aesthetic dancing, and often heard in the "movies." Grade 3½.

BALLET MUSIC

from "ROSAMUNDE"

FRANZ SCHUBERT
Arr. by F. L. Hatch

Allegretto grazioso M.M. ♩ = 96

A showy concert polka. Good for display purposes,
and for the study of octaves and double notes;
Grade 4.

MERRY VOICES

4th CONCERT POLKA

A.W. LANSING

Tempo di Polka M.M. ♩=108

The musical score is written for piano and includes a Trio section. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di Polka M.M. ♩=108'. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *cres* (crescendo), and *decres* (decrescendo). It also features articulation marks like *mf*, *cres*, *cen*, *do*, and *D.S. %*. The Trio section is marked *mp* and *f*. The score concludes with a *D.S. %* marking.

THISTLEDOWN
WALTZ

M.L. PRESTON

A very useful exemplification of the alternation of the hands, in *arpeggio* work. Grade 3.Allegro M.M. $\text{♩} = 72$

Tempo di Vals

The musical score for 'Thistledown' Waltz is presented in a single system with multiple staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a treble clef and a bass clef, indicating a piano arrangement. The tempo is marked 'Allegro M.M. $\text{♩} = 72$ ' and 'Tempo di Vals'. The piece is characterized by arpeggiated chords and a focus on hand alternation. The score includes various musical markings such as 'mf' (mezzo-forte), 'cresc.' (crescendo), 'f' (forte), 'rit.' (ritardando), 'a tempo', 'Fine', 'rall.' (rallentando), and 'D.C.' (Da Capo). The piece concludes with a double bar line and a repeat sign.

A very easy chime piece; a good cross-hand study also. Grade 2.

RING, EASTER BELLS

WALLACE A. JOHNSON, Op. 116, No. 3

Andante moderato M.M. ♩ = 72

Moderato M.M. ♩ = 52

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Originally for Violin, this number will serve to display a good solo stop of string quality.

ROMANZA IN G

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Prepare {
Sw. Diaps.
Gt. Soft 8' & 4'; Coup. to Sw.
Ch. Viola da Gamba or Clarinet, Coup. to Sw.
Ped. Soft 16'; Coup. to Gt.

Moderato con sentimento

ROSE EVERSOLE
Arr. by Orlando A. Mansfield

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f *p poco dim.* Coupler in. Clart. or Gamba *f*

poco rit. *pp* *p* *pp*

Gt. *f* coup. to Sw. to Oboe

Reduce Gt. to soft 8'

poco cresc. *poco rit.* *pp* Sw. [Ch. Gamba or Clart.]
Reduce Sw. to Diaps. *pp*

Coup. to Sw.

rit. Sw. Célestes

5 2 1 3 2 1 4 2 5 1 4 2 5 1 4

NOCTURNE

JOSEF HOFMANN

Transcribed for violin and piano by

ARTHUR HARTMANN

A beautiful *legato* melody. To be played with broad and singing tone.

Violin and Piano score for Nocturne, Op. 10, No. 3 by Josef Hofmann, transcribed by Arthur Hartmann. The score is in G major, 6/8 time, and marked Andante.

Violin Part:

- Measures 1-4: *espr.* (expressive), *p* (piano), *mp* (mezzo-piano).
- Measures 5-8: *espr.* (expressive), *p* (piano).
- Measures 9-12: *pp* (pianissimo), *mf* (mezzo-forte), *cresc.* (crescendo).
- Measures 13-16: *mp* (mezzo-piano), *cresc.* (crescendo).
- Measures 17-20: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte).
- Measures 21-24: *pp* (pianissimo), *pp* (pianissimo), *poco rit.* (poco ritardando), *a tempo*, *poco accel.* (poco accelerando), *pp* (pianissimo), *p* (piano), *pp* (pianissimo), *ppp* (pianississimo).

Piano Part:

- Measures 1-4: *p* (piano), *poco rit.* (poco ritardando), *a tempo*.
- Measures 5-8: *mp* (mezzo-piano).
- Measures 9-12: *pp* (pianissimo), *mf* (mezzo-forte), *cresc.* (crescendo).
- Measures 13-16: *cresc.* (crescendo).
- Measures 17-20: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte).
- Measures 21-24: *pp* (pianissimo), *pp* (pianissimo), *poco rit.* (poco ritardando), *a tempo*, *poco accel.* (poco accelerando), *pp* (pianissimo), *p* (piano), *pp* (pianissimo), *ppp* (pianississimo).

BY THE SEA

HEINRICH HEINE

AM MEER

FRANZ SCHUBERT

Molto lento

1. Be - fore us glanc'd the wide spread sea, With eve's last rays in - vest - ed; We
 1. Das Meer er - glänz - te weit hin - aus im letz - ten A - bend - schei - ne; wir
 tears fell fast on thy dar - ling hand, And low be - side thee - kneel - ing, From
 sah sie fal - ten auf dei - ne Hand und bin auf's Knie ge - sun - ken; ich

molto legato

p *pp*

sat in the des - o - late fish - ing - hut, A - lone, and si - lent - ly rest - ed. The
 sa - ssen am ein - sa - men Fi - scherhaus, wir sa - ssen stumm und al - lei - ne. Der
 that white hand I sipp'd a - way The tear drops o'er it steal - ing. With
 hab' von dei - ner - wei - ssen Hand die Thrä - nen fort ge - trun - ken. Seit

mist a - rose; the wa - ters heav'd, The sea - - - gull kept round us
 Ne - bel stieg, das Was - - - ser schwoll, die Mö - - - ve flog hin und
 fa - tal long - ing consumed from that hour, My soul and bod - - - y
 je - ner Stun - de verzehrt sich mein Leib, die See - - - le stirbt vor

cresc.

fly - ing; I gazed up - on thy beau - teous eyes Sweet one, I saw thee cry - ing. 2. The
 wie - der; aus dei - nen Au - gen lie - be - voll, fie - len die Thrä - nen nie - der 2. Ich
 wast - ed; They
 Seh - nen; mich

decrese. *pp* *ppp* *pp*

had, a - las! a pois' - nous pow'r Those fe - ver - ish tears I tast - ed.
 hat das un - glück - sel' - ge Weib ver - gif - tet mit ih - ren Thrä - - - nen.

pp *ppp*

OUR UNITED STATES

Words by EDWARD W. BOK

A SONG OF THE NATION
FOR SINGLE VOICE OR MASSED SINGINGArranged, harmonized
and orchestrated by
LEOPOLD STOKOWSKI

ff

In ring-ing voice we sing of thee, Our land where free-dom reigns, Whose fruit-ed hills and am-ber fields, Whose steep-led
A-cross the seas we stretch our hand In broth-er-hood of man, In free-dom's name the dream make true, A hu-man

ff

towns and crad-led homes, Rich blest of God: our peace-ful shores, Sun-kissed and o-cean washed, We love thy name we give our
bond un-bruised by strife, Of homes un-dimmed by wo-man's tears. Un-marked by va-cant chairs: We all who love our land so

faith to thee, Our flag a sym-bol true. For ev-ry state a glow-ing star, Our home, our own U-nit-ed States.
great and free Blend heart and voice in song. To ways of peace we pledge our faith, To God and our U-nit-ed States.

fff

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BE THOU MY GUIDE

RUTH C. DOVENSPIKE

SACRED SONG
con espress. p

GERALL G. DOVENSPIKE

Andante moderato

The twi-light shad-ows are fall-ing At the close of a van-ish-ing

p *mp poco rit.* *p*

day, And dark-ness o'er us is creep-ing As the blue sky slow-ly turns gray; My spir-it weak and wea-ry And

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burdened with life's dai-ly care — Feels the Mas-ter's pres-ence near me When I seek His face in prayer. —

poco rit. *a tempo* *poco rit.*

p

Have mer-cy up-on me, O Lord, — And teach me to walk in Thy way; — Have mer-cy up-on me, O Lord, — And let me not wan-der a -

a tempo

stray; — Be Thou my guide and my Shep-herd, Be near me by night and by day; — Wash me and cleanse me, dear Sav - iour, —

cresc. *mf*

poco rit. *mp*

This I hum-bly pray. — Swift-ly the years pass

poco rit. *Fine* *a tempo* *mp* *poco rit.* *a tempo*

on - ward, And soon life's evening will come; — I'm near-ing the end of the way, Lord, The end of the course I'm to run. — Oh

poco rit.

give me strength and cour - age To al-ways walk a - right; — And when life's day is o - ver, Mas-ter, lead me to Thy light. *D.S.* *poco rit.* *§*

COME BACK ALONG TO ME

AN IRISH LULLABY

* Helen Coale Crew

TOD B. GALLOWAY

Moderato

Heav-en is a fine place, a fine place en-tire - ly. Oh, like Kil-lar-ney in

rose - time 'twill be, With Ma-ry in a blue gown flow-er'd like the mead-ow And Lit-tle Christ-as like a rose As an-y rose you'd see.

Him - self is high up - on a throne; But her-self sits a rock - ing In a low - rock-ing chair, her

babe on her knee, Sure, now he'd go to sleep at once And her-self a croon-ing And not lie with his eyes - wide The way - you treat me. Now

fast-en down your eye-lids and get you gone a sleep-ing And in a lit-tle heart-beat in heav-en you will be, And when you've bow'd to Him-self, and

made Her-self a curt-sey, And kissed the lit-tle Rose O' Heav'n, Come back a-long to me.

mf *poco rit.* *p* *un poco meno mosso* *dim.* *pp* *colla voce* *dim.* *a tempo* *mf* *a tempo* *p* *allargando* *rit.* *ad lib.* *accel.* *f* *rit.* *morendo*

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Some Points on Pronouncing Italian Musical Terms

By Sid G. Hedges

MOST musicians, particularly amateurs, suffer occasionally from considerable embarrassment, through their inability to speak the little Italian required in some musical phrase or instruction.

But the violinist suffers even more than others, for he is so often playing in an orchestra or with one or two other players, where it is frequently necessary to say: "Let's go back to the '*Poco più adagio e misterioso*,'" and things of that sort.

It is astonishing how few teachers have the least idea of the proper pronunciation of Italian; yet, since it is the language of music, it should be a part of every musician's education. As it happens, Italian is easy and regular, especially for one who has a knowledge of Latin or French.

To further illustrate the need for study of this matter, a list of words most commonly mispronounced is appended.

Andante should be ahn-dahn-tay, not an-dan-tee.

Concerto should be con-chairr-to, not con-shir-to.

Capriccio should be cah-pee-cho, not ca-preccio.

Diminuendo should be dee-mec-noo-endo, not dim-in-ew-endo.

To avoid all such faults as these it is only necessary to learn a few simple rules.

First, the vowel sounds must be understood:

A should sound like ah

E should sound like ay

I should sound like ee

O should sound like oh

U should sound like oo.

Practically all of the consonants are pronounced as in English, though H is not sounded at all.

Usually, the last syllable but one, of a word, is accented.

Each vowel, even though two may come together, has its separate pronunciation.

The following words, which should be accurately memorized, embody the commonest rules:

Vivace (lively) pronounced Vee-vah-lay.

Giusto (just, exact) pronounced joos-oh.

In these two words are found the five vowel sounds.

The pronunciation of C and G should be noticed. These two letters always have a hard sound, as in "catgut," except when they are followed by I or E. (The i in "giusto" serves simply to make the g soft.)

Con Grazia (with grace), then, is pronounced Con Grahtzia. This makes clear the c and g, but introduces a new letter Z.

A single Z sounds like tz, as in the foregoing; but ZZ has a still more solid pronunciation, thus:

Mezzo (half) is pronounced, Medzo.

Let us just collect the words which illustrate all the rules so far—they are few.

Vivace, giusto, con grazia, mezzo.

There are scarcely any other necessary points for the musician, though the remaining consonants which differ from English may be included here:

CH is pronounced like ch in "chord."

SC is pronounced like sh in "shake" when it is followed by i or e. At other times it sounds like sc in "score."

S has the same sound as in English; but when it is between two vowels it is harder, like z.

The following words embody these last few rules:

Chiaro (kee-ah-ro—clear), *Scemando* (shay-mahn-do—diminishing), *Scherzoso* (skert-zo-zo—playfully), *Sempre* (sem-pray—always), *Chiesa* (kee-ay-zah—church).

In every word mentioned the penultimate syllable is accented.

When a consonant is doubled, as are the t's in *Allegretto*, they are pronounced very distinctly. They should be lingered on so that the t sounds twice.

GL, before i, sounds like the lli in "million."

Svegliato (awakened) is pronounced svel-yee-ah-to.

GN, before a vowel, has the sound of ni in "onion."

Segno (sign) is pronounced say-n'yo.

Remember always that any vowel on the end of a word forms a separate syllable.

For example: *Grave* (grave) is pronounced grah-vay.

It will not be difficult to master the foregoing rules if the illustrative words are memorized.

It does not require very much practice before any word can be spoken at sight, accurately. One should get into the habit of using Italian phrases at every opportunity; by this means they will come more and more readily to the mind. For instance, do not say "We had better take this movement 'a little slower,'" but "*un poco più adagio*" or "*un poco meno mosso*."

Of course, it is still more important that the correct meanings of the words should be understood; and no word should be passed until it is known. Some musicians simply ignore every foreign phrase that they come across; but this is as ridiculous as ignoring all the sharps and flats. The fact that Italian is the language of music should serve to make us remember, gratefully, the vast debt that music owes to Italy.

A *Lento doloroso* funeral march would be strange played *Vivace giocoso*; yet in classical music, usually, nothing but the Italian words give any clue as to how the piece is to be performed.

So, let the violinist study this matter of musical Italian and its pronunciation, and in a few weeks his difficulties will be swept away, for good.

Music and the Sense of Hearing

THAT music develops the sense of hearing is self-evident; but that it may help to train an individual for a higher proficiency in his life work in some other direction seems to be a new aspect discussed by Dr. Charles E. Nammack, an eminent heart and lung specialist of Bellevue Hospital, and for twenty years Professor at Cornell University. He says, in a statement in the *Musical Digest*:

"We judge by percussion, tapping on the head and by listening to the heart or lung action, either with the ear or with a stethoscope. I really believe that you develop a sense of accurate pitch by listen-

ing to music. I think that it has helped to train my ear. I have discovered that those of my students who have the most acute hearing are those who have had some musical training, or are accustomed to hearing music. My students show the effect of their musical studies in their medical work. As they develop a sense of perfect pitch from their music, they become more accurate in their medical analyses. Women I find easier to train than men. It is not that all women are born with perfect pitch, but that they react more easily to training. They are more sensitive."



Length, 5 ft., 3 inches

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FROM the moment I was born choral singing was the most important thing in life. When most children were playing with their dolls and dreaming of chocolate joys I was either listening to a choir's melody or sharing my father's despair because certain effects in voice production had not been realized by followers of his bâton. The score of an oratorio had no terrors for me—it was only the excursion into an unknown and enchanted land.

I was brought up in a choir, my father being the Choir Master of our Welsh Calvinistic Methodist Chapel; and when I could scarcely walk I was placed among his altos and taught my parts at home by my mother who was one of the sopranos. I triumphantly won my first prize for singing when I was just four years old, warbling in a quartet and being placed upon the mantelpiece in order that the audience might catch a glimpse of the small performer. I played the accompaniments at concerts and the organ in chapel, before I could reach up to sit upon the stool myself. But to conduct a choir was always my dream; and any toy presented to me immediately became a member of it. I adored my father and to imitate him was the greatest delight I had in life. For he was a born conductor, possessing geniality, which is an essential, and a glorious sense of humor. His choir always looked forward to their rehearsals; and he never had any difficulty in getting them together at any time, for any kind of function. They flocked to him in crowds, and he could always pick and choose his singers—an experience which I am happy to think has always been my own.

Choruses in Wales

The National Eisteddfod of Wales was, as now, our great event—competitions in every form of music and literature taking place; and from my very early days I was taken to them. I prepared singers and pianists for these competitions, during a period of five and twenty years; and my pupils took the majority of prizes for piano, solo-singing, soprano, contralto, tenor, bass and part-music. I not only accompanied and helped my father to train our own choir, but for years I was also engaged by other great choirs and in nearly every case accompanied the winning one. I was also the accompanist for the Merthyr Choir, then conducted by Dan Davies, one of the most successful and inspiring conductors in Wales; and I like to think he was one of the many musicians who sang in the choir I conducted at my Golden Jubilee last year.

I have many theories on the subject of choral singing; but I have also a practical experience which has over and over again proved to me that whatever hard and fast rules may be laid down for the leadership of a choir, the personality of the conductor is the greatest factor and the one thing that in the end decides the failure or the glorious success of the performers.

Many Essentials

To be an *ideal* conductor there are many essentials; and the first, and perhaps the last, as well, is a magnetic personality; one that can create harmony among those he controls and keep it pure and sincere. Love also is an important factor, and faith; but the conductor must give proof of his capabilities and character before he can secure either of these two great gifts from the singers who sit under his bâton.

I feel sure that my success as a conductor is due to this confidence in me and love for me. If in any member there is any little thought not full of love for their work and for me, I sense it immediately, and the choir realizes this also with a vague feeling of discomfort. If that thought cannot leave them, then they must leave the choir, for they cannot sing in an atmosphere that, apart from them, radiates hap-

The Singer's Etude

Edited for April by the well-known Voice Teacher

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Some Things That the Vocalist Should Know About Choral Singing

By Clara Novello Davies

piness and harmony. This is not in the least sentimentalism, but a practical fact, as the following anecdote will illustrate:

During one of the Patti Concerts in Manchester, I was about to conduct a performance of Lassen's "Spanish Gypsy" when I was conscious of a definite something wrong in our atmosphere. My glance fell upon one of my leading contraltos, a brilliant girl and the possessor of a glorious voice. In an instant I intuitively realized that she was not at one either with me or the rest of the choir and that while she sang our effect could never be that of one harmonious and perfect whole, the blending of spirit with sound. I quietly bent down and said, "My dear, . . . leave us." She rose and departed, and from that moment the performance went through without a hitch. I found out afterwards that the poor child was suffering from a terrible attack of nerves, which steadily became worse and finally culminated in a mental breakdown. This little illustration instances the at-one-ness of my choir and myself. One single personality has the power of jeopardizing the success of the whole, and it is no kindness either to that person or to the choir to attempt (even if that were possible) to ignore this fact.

Look at the Conductor

I will never conduct my choir unless the members know their music sufficiently well

to look at me. I can recall so many cases in which I have seen a choir with their eyes stolidly concentrated on their books, with every now and then a tolerant glance sent casually in the direction of the conductor; and the results have always been exactly what I anticipated—a technically perfect rendering of their music with the words exactly in the right place, but the spirit and beauty of that music and those words utterly lacking.

One great mistake conductors frequently make is in giving their chorus more to learn than they can comfortably commit to memory. It is so much better to do a little well than for a large gathering of human beings to sing their way in public through a long program, during the whole time of which they have their eyes glued to the music.

I believe I am not lacking in resourcefulness in dealing with general emergencies—of which there are many more in one concert room than is commonly imagined—but there is one thing I readily admit is beyond my power; I am entirely helpless when conducting if every eye is not fixed upon me, because what is in me to give out to them comes from my facial expression far more than from my bâton, and if my choir is not with me in spirit then I am lost.

The essential qualities of a successful conductor are twofold: First, one must

love the work and have the power to make the choir love it too. Second, you must possess entire confidence in yourself and thus inspire confidence in those under your direction. Both physically and metaphorically, you must plant your feet firmly on the ground, with bâton in hand, knowing that you can make your band of voices sing—and sing to such good purpose that they will reach to the inmost thoughts and hearts of your audience—and your choir will soon know it too, and rise to every occasion. The reason that I so revel in conducting—even more than the teaching of singing which has been my life-work—is because I find that every one added to my choir makes the singing more inspiring.

It is so important to begin the rehearsal with the right atmosphere that I feel I cannot emphasize this point too much; and remember I am speaking from years of experience and successful achievement.

But the rehearsal is not the real beginning, after all. We must go further back to the first step when a candidate, man or woman, desires to become a member of my choir. It is for them, perhaps, almost as much an ordeal as any they are called to take later on; for they are, as a rule, diffident and shy, though I have had experience of the aggressively confident and buoyant. I generally manage to get the timid ones at their ease; and the aggressive are kindly conducted to their proper place under the sun.

Elimination of Self

I then get them individually to sing to me; and I gather from them what is to me the greatest thing of all, that they can love the work sufficiently to become *one of many*; that they are prepared for the total elimination of the individual self in order to form one great harmonious whole.

There is another question: are they, moreover, sufficiently interested to be prepared to learn the words, music, time, and other details, out of rehearsal, by themselves, or with their music teacher (never, however, giving them too much to do at one time), so that they can memorize everything?

When I am fully assured on all these points, and satisfied that it will be a great benefit to themselves and to everyone concerned for them to join my choir, then the first all-important step is over.

Four Essentials

I then impress upon the new recruits the four essentials to which they must give attention in order that their members may have a happy issue. These are repetition, exaggeration (on which I shall speak later), concentration, and, finally, a very important point, especially with enthusiastic members, *relaxation*. The music for the program to be performed is given them to take home (and, incidentally, I am very disappointed later on if I see scores accompany them to rehearsal, when I know quite well they are not certain that they have memorized them sufficiently). They are told in advance what to perform for each rehearsal, and when it is done by every member of the choir—I expect it to be a task of the greatest pleasure, for seldom at rehearsal do we hear an incorrect note—I have an examiner appointed to go through the pieces with each individual to find out and report to me that both the words and music are ready before they begin to rehearse with the choir. Their minds being entirely free from thought of words, time or music, you ask what more is there to be done? It is then the real concerted work begins—the weaving together, as it were, of the individual into the perfect and harmonizing whole.

The first thing I do when I stand before my choir at rehearsal is to look at them with a feeling of love and happiness in my heart. We then all stand up and do a few deep-breathing exercises *together*—for it



MME. CLARA NOVELLO DAVIES
with her famous son, Ivor Novello, composer of the well-known war song
"The Long, Long Trail"

Most important that all who are to sing together should breathe in the same manner—for about five minutes, or a little longer.

Then we turn to the first chorus that we are going to attack and I read the words, thrash out to the full all the ideas contained in them and gather all the points together. This is quite as important as the music, every whit; and if a conductor has not a sense of pathos, beauty and lyrical feeling, but is wedded merely to his score, then perfection is not for him, nor is it for those who sit under his baton. The rendering of "The Men of Harlech" by the Royal Welsh Ladies' Choir has gained a world-wide repute. I knew its perfection when my own choir, every member of it knowing and loving me, gave this song and each time I thrilled anew; but last year, at Cardiff, my home town, during my Golden Jubilee, when I conducted an enormous choir of massed voices, the greater part of whom had never been with me before, there was exactly the same wonderful rendering, the same wonderful response, the same glorious outburst of patriotism and joy of battle. And that was produced by reading aloud, to each choir in turn, whenever I rehearsed them, of the poem, each verse with its differing expression, its separate appeal to the soul and senses; and until the choir had realized it to the full I knew it would be utterly lost on the audience who were to listen, in spite of the fact that they knew the words backwards. And it is exactly the same with the spiritual appeal of "All That Hath Life and Breath Sing to the Lord." Every time I read those words to my choir I render homage, through my art, to the Lord God of Hosts. It is a gathering of all the good things of the earth rendering thanks to the Giver of All Good; and that is what my choir feels when they thunder out the magnificent tribute to the Most High. I attribute their great success at the World's Fair, Chicago, to the fact that they understood and loved the words they sang as well as they rendered the music wedded to the words. It was not merely their voices; it was the spirit surmounting their art which "gained them the victory."

When the choir have fully realized the meaning of the words, they read them to me aloud, exaggerating all the consonants until the lips and tongue are absolutely tired, breathing correctly and locking their breath before each phrase. Then I read the words and give the choir the ideas I wish carried out; and when I feel and know from the expression on their faces that they have fully grasped all the ideas I have given them, they recite the words again to me, not exaggerating the consonants this time, but speaking naturally with feeling, to bring out the points and nuances I wish them to convey to me. When I am satisfied that they all have the idea so that it has become one vitalized

thought, we then proceed to express all that the music has within it. Each phrase is taken separately; we repeat each phrase before going on to the next until I am assured that every word will be understood by the farthest person in a hall holding thousands, even if they be deaf; for, if the words are sufficiently distinctly announced, even the deaf will be able to see the words on their mouths if they cannot hear them; while, if every face expresses the same idea, it will be exactly like the reflection from a perfectly-produced photograph. The choir should become a reflection of the conductor's mind. Personality and music—they are one and indivisible.

I find, when my singers have had plenty of rehearsals. (and that is a point upon which I always insist), that they are able to blend their voices until they become like one tone; for they sing with everything in them imbued with the same idea, and with the lips and tongue so exercised by exaggeration that one can see the words as well as perfectly hear them. They all have the same idea of expression after reciting the words so often, and the one idea expressed in perfect unison makes the large number become as one singer.

This, then, is the result: The voices all blend; they get the same quality permeating them; every eye is fixed on me; I move my mouth, saying the words. I have the idea inside me that they are trying to convey; they catch from the expression on my face the thought for which they are working; for my baton sways with their hearts, keeping them with the effect of my feelings in my hand holding the baton. We are all drawn into one spirit, until we are singing as one single, grand singer, blending, harmonizing, sympathizing, loving, everything connected with the giving out of ourselves in sound.

Some of the most inspiring moments of my life have been experienced when holding my baton before a great choir which has been through all this process necessary to bring out everything the composer and author have desired; and one of the greatest compliments I have ever received was from Sir Arthur Sullivan, after I had taught one of his Part Songs. He told me that I had brought out more than he could possibly have thought was in it—and a compliment from such a great conductor and composer was one to be treasured.

Individuality always finds expression in the voice, and that voice must be an integral part of you. Your brains, your features, your inspiration find a medium in the human voice through which you can touch your fellow-beings; and in the perfect choral singer that individuality is submerged and melted into a wonderful fellowship of melody and inspired teamwork.

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sonants are the horse, the vowels are the cart, the reins are the body and brain, connecting the consonants with the vowels. If you concentrate only on diction you will no doubt achieve perfect academic results, but the soul may be entirely absent, only a cold perfection ensuing. With enunciation comes properly-directed vision and imagination, the giving out of these qualities from each individual until they become merged into one harmonious whole.

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Choral singing is not only the rendering, and blending together of melody and words, it is the artistic conception of the spirit of the words that must be fully grasped and interpreted. The sudden changes from grave to gay must take place without the audience becoming ob-

viously conscious of the fact. They must unconsciously be transported into another atmosphere which has been created for them by the combined voices of the choir; and this can be done only by every member of the choir feeling in their inner being that they are the subjects of Fate, the spirits of Fancy the composer and poet have fashioned together. This may sound very much like idealized hyperbole; it is nothing of the kind, only an end to be sought for and achieved by every choir before it can interpret with artistry and truth any musical work. But this can never be accomplished without a conductor who is able to transport himself at will into the realms of fancy as well as holding firmly to an earthly realization of his art. The great conductors all have had this gift. Henry Wood has it in full measure; Nikisch and Hans Richter, of blessed memory, possessed it; and this gift must be intensified still more in the case of a choral master who, instead of many instruments of varying tone responding to his beat, has only one medium—the human voice.

New Musical Books

Schubert Songs Translated. By A. Fox Strangways and Stewart Wilson. The Oxford University Press (American Branch); 257 pages. Price, \$4.50.

This altogether unusual little book contains one hundred and twenty of Schubert's hundred songs, admirably translated. The book will prove valuable to all who are interested in the wonderful works of the greatest master of songs, Franz Schubert. Most of all we desire to commend the Oxford Press for putting a work of this kind within reach of the musical public. We have been comparing the translations with many of the excellent versions by Bullard, Manney, Baker, Westbrook and Elson. In some instances they are unquestionably superior, in others we feel that the American translators have excelled. Which of the following, for instance, would the reader choose? They are translations of the first lines of the famous Erlkönig which, in the original, reads "Wer reitet so spät durch Nacht und Wind. Es ist der Vater mit seinem Kind."

"Who rides through the night when the wind is high?"

A father clasping his child rides by."

—*Strangways and Wilson.*

"Who rideth so late through night and wind? It is the father with his child."

—*Westbrook.*

"Who rides so late through the night so wild? A loving father with his young child."

—*Baker.*

For the most part the new translations have assigned comfortable vowels to difficult high notes.

The Living Touch in Music and Education. By H. Ernest Hunt; 220 pages; bound in cloth. Kegan Paul, Trench, Trübner & Co. Price, \$1.75.

This work is largely made up of material employed by the author in his lectures before the Training School for Teachers in London. The book is very practical, sensible and readable. The author has contributed excellent articles to *THE ETUDE* in the past. He has done a lot of reasoning upon educational problems in which active music teachers should be interested.

A Second Book of Operas. By H. E. Krehbiel. Cloth bound; 588 pages. Published by the Macmillan Co., at \$2.50 per volume.

The Macmillan Co. has rendered the musical public a service and an economy by publishing these two excellent volumes by the late H. E. Krehbiel, in one volume, at a greatly reduced price. Mr. Krehbiel accumulated a surprising amount of information about the leading operas of the repertoire at the Metropolitan. The book is one of the most readable and informative works upon the music of the stage that we have.

The First Book of the Gramophone Record. By Percy A. Scholes. Cloth bound; 162 pages; numerous notation examples. The Oxford University Press, at \$1.20 each.

A series of descriptions of some fifty gramophone (phonograph) records, arranged in chronological order, giving particular attention at the beginning to rare British compositions of the days of Byrde, Gibbons, Woodstock and Purcell. The volume is a very attractive one for the lover of records and for the general student.

First Aid to the Opera-Goer. By Mary Fitch Watkins. Cloth bound; 367 pages;

eight full-page illustrations. Published by Frederick A. Stokes Company, at \$3.00 per copy.

Many "opera guides" have been written, but here is one with its own individual claims to merit. Forty-two of the standard operas have their plots served up to the opera epicure, with *sauce piquante*. The plots are given with that detail, and in such spicily delightful diction that—well, one just asks the friends to be quiet till he gets to the end of the chapter. The whole story of each scene becomes so intelligible that the following performance is sure to hold a much-enhanced enjoyment. A volume which should be in each opera-goer's ten best books.

Modern French Music. By Edward Burlingame Hill. Bound in cloth; nine illustrations; published by Houghton, Mifflin & Co.; \$4.00 per copy.

This admirable work, by the scholarly Boston critic and educator, deserves highest praise. Mr. Hill's researches are quite dissimilar from the transient incursions of many contemporary writers upon similar subjects. He has spent years in intimate study of the subject of French music; and the book reveals an authoritative grasp that is a credit to American musical criticism. Of particular interest is the chapter, "The Threshold of Modernism," in which Mr. Hill indicates those tendencies which have made it possible for the later composers of France to express themselves with an idiom that only too often is sheer radicalism. The book gives information about modern composers, such as Satie, Ravel, Roger-Ducasse, and the famous "Six," otherwise unobtainable in English.

Greek Themes in Modern Musical Settings. By Albert A. Stanley. Cloth bound; 384 pages. Published by The Macmillan Company, at four dollars per copy.

The author has done a real service to those interested in Greek Music and Drama. His introduction to the book gives unusual insight into the nature of the Music of the Greeks as well as the difficulties attending the acquirement of this knowledge. His discussions and musical scores of recent presentations of the Greek dramas, "Sappho and Phaon" and "Alceste" are most interesting; while the full musical score and stage directions for "Iphigenia Among the Taurians" would be invaluable to those wishing to undertake a production of this drama. The book closes with a full score, with analysis, of the author's Symphonic Poem "Attis," a notable American composition founded on a Greek subject by Callus. A book well worth a place in every musical library.

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A Lesson on Schubert's Famous Song "Am Meer"

By LEON MAXWELL

Director of the Department of Music at Sophie Newcomb College and
President of the Music Teachers' National Association

This song is published in the Music Section of THE ETUDE for this month

APPARENTLY no song could be simpler or more regular than Schubert's "Am Meer," yet one could scarcely imagine a more perfect setting of the poem. Schubert's music maintains the mood and brings out every detail with the utmost expressiveness, at the same time that the music flows on as naturally as if there were no words to restrict the composer. As an example of Schubert's wonderful skill in keeping the proper balance between text and music, which is as much a sign of his genius as his melodic gift, "Am Meer" rightly stands high among the immortal songs of the world.

Schubert's Fondness for Poetry

Schubert's fondness for poetry was shown by his habit of reading through volumes of verse until one struck his fancy and at white heat was given a musical setting. His taste in poetry was not cultivated, and bad verse as well as good brought forth melodies, but evidently his instinctive taste was good, if we may judge by the surprisingly large proportion of his greatest songs which were inspired by the best poems of his day.

Heinrich Heine, the most esteemed of all the German writers of tiny lyrics, was unknown until a few years before Schubert's death. Therefore, it is only in five or six songs of Schubert's last set, "Swan Songs," that we see what Schubert might have done with Heine's lyrics. "Am Meer" is one of the few settings of Heine's verse from Schubert's pen. Others that should be known intimately by every singer are "Der Atlas," "Der Doppelgänger," "Die Stadt," and "Thr Bild."

Heine's Masterpiece

Heine's "Am Meer" is a true romantic lyric, a personal expression of a mood, not in any sense a story. Here is a fairly literal translation: "The sea gleams far out in the last light of evening; we sat, silent and alone, by the solitary fish-house. The mist came up; the water rose; the gulls flew hither and thither; from thy eyes, so full of love, fell tears. I saw them fall upon thy hand; I knelt down and drank the tears from thy white hand. Since that hour my body wastes away; my soul lies from longing; the wretched woman has poisoned me with her tears." That is all there is to it, except for the beauty of the verse; yet how it stirs the imagination! The mystery of the sea, the loneliness, the encroaching darkness, the restlessness of the water and the gulls, as a background for a soul made bitter by a woman's tears! Why the tears? What happened to the woman? Who cares for such details? The mood is enough.

Now how does Schubert get the mood in music while he watches every word detail? Notice the first measure of the song, with its soft, low-pitched, dissonant chord in which the chromatics yearn for the resolution that follows. It is repeated still later, more mysteriously. The darkness, the longing of the poem are already ex-

pressed. Then the vocal melody begins and progresses as formally as a German folksong—a regular eight-measure period, divided into four-measure phrases which are themselves formed of two-measure sections. Yet the tones rise as the voice would rise in reciting the words, and fall at the close of each verse line with strength where the metre calls for an accent—at "hinaus" (widespread sea), and "Fischerhaus" (fishing hut)—and a dying away on the unaccented syllables at the end of "Abendscheine" (rays invested), and "alleine" (vested).

Follow the Music Exactly

The singer unfamiliar with German cannot go wrong in his accents and inflections if he follows Schubert's music exactly. The melody is slow and melancholy, though it is in a major mode; and the mood is emphasized by the slight movement about the central and persistent tone, C. The accompaniment is low-pitched and the rhythm is that of the vocal melody except at the falling middle cadence. The bass scarcely moves, while the melody tones are always accompanied by the third above brought out in octaves, giving the effect of a simple duet.

The final cadence, "und alleine," is softly echoed in the piano; and then the mode changes to minor and the tremolo in the accompaniment prepares for the motion of the mist, the water and the gulls of the poem. The vocal melody again follows the natural inflection and accent of the speaking voice; there is more agitation, and therefore the intervals are wider. The rhythm changes from its regularity to a three-measure phrase, followed by a two-measure phrase. The feeling of movement is also made stronger by the modulation to D minor. The vibrating accompaniment continues long enough to lead back to the original tonality, and then once more takes its smooth, measured course. But notice how Schubert brings out in the accompaniment the words "fielen die Thränen" (sweet one, I saw thee), and also note the falling half cadence that closes the strophe and its dark and distant echo an octave lower in the accompaniment.

Intensity of Feeling

Up to the close the second stanza has the same music as the first, but the setting permits the singer to suggest the heightening intensity of feeling. There is a slight modification at the climax when both voice and piano cry out at the words, "unglücklich 'ge Weib (alas, a poisonous power). Over the final complete cadence in the accompaniment the vocal melody has a characteristic Schubertian cadenza which the good interpreter can mold into a wonderfully expressive closing phrase. One would think the song already a perfect whole and beautifully finished, but Schubert gives it greater unity of mood and structure by repeating the dark, yearning chords of the introduction.



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WORLD FAMOUS SINGING SPECIALISTS

Many of the greatest Singers and Vocal Teachers of the present day will present articles on their art, in "The Etude," in the near future.

A FEW months ago (in March, 1924) THE ETUDE conducted a most significant symposium. Twenty-six eminent musicians of the highest rank, contributed each a list of ten masterpieces of music, which in their mature judgment might be considered the greatest compositions in existence. It would be interesting to write an article interpreting the lists in terms of what they should mean to the readers of THE ETUDE. Since this department is confined primarily to the interests of organists and choirmasters, only so much of the symposium will be discussed as would presumably be of interest to them.

In the same issue with the symposium, the editor has called attention to certain of its phases. Among other things, he has tabulated the nineteen compositions receiving the largest vote. If you have looked among these nineteen compositions for some of your favorite organ works, you have looked in vain, for there is not an organ composition on the list. Whether or not oratorios are directly a matter of concern to organists and choirmasters might provoke discussion; but, assuming that they are, the showing is not much more encouraging, for the list contains only two names, and neither of them is the "Messiah" or "Elijah." They are Bach's great oratorios, the "B-Minor Mass" and "The St. Matthew's Passion."

Fourteen Oratorios

Taking the lists as a whole, the showing is more encouraging, though still not such as to flatter the vanity of the organist. There are fourteen oratorios mentioned wholly or in part, including such as the "Messiah," "Elijah," the "German Requiem," Beethoven's "Solemn Mass," Palestrina's "Mass of Pope Marcellus," "The Dream of Gerontius," "The Seasons," "The Hymn of Praise," Dvořák's "Stabat Mater," a work each by Haydn and Mozart, and an unfamiliar work by an American composer, Edgar Stillman Kelley. Of organ composers only two are mentioned, Johan Sebastian Bach and César Franck. The list of organ compositions mentioned with the number of votes, is as follows:

Bach:	<i>G-Minor Fugue</i>	3
	<i>Passacaglia, C-Minor</i>	2
Franck:	<i>Three Chorales</i>	1
	<i>Third Choral</i>	1
	<i>Grand Piece Symphonique</i> ..	1

In this connection it is interesting to note that Bach's *G-Minor Fugue* was on the lists of Puccini and Owen Wister while Percy Grainger included the three Franck *Chorales*. The other numbers were mentioned by the three organists, Courboin, Eddy and Lemare.

Such a tabulation, while interesting, would be of little value to ETUDE readers if it did not point a moral. What that moral is, might easily provoke discussion—which undoubtedly would be a good thing. However, there can be no doubt that it emphasizes anew the wide gulf which has sprung up between the organists and the profession at large. Time was when the organist was the Musician *par excellence* and when every great composer played the organ more or less and was acquainted with its literature. This state of affairs continued well to the end of the Classical Period; for Beethoven was as a boy, active as an organist and was a lifelong admirer of the instrument. With the development of the Romantic School, however, the Church to a large extent lost its ascendancy, and since then the great composers have, in the main, been definitely secular in their associations and point of view. True, Mendelssohn, Liszt, Brahms, Dvořák and Elgar were all acquainted with the organ and deeply influenced by the religious point of view; and, significantly enough, they are the great com-

posers of oratorio of their time, and, excepting Dvořák, all wrote more or less for the organ.

To revert once more to the Editor's comment upon the Symposium, here is his classification of the contributors with regard to their major occupation:

Conductors	3
Pianists	7
Composers	8
Organists	3
Educators	2
Publicist	1
Singer	1
Violinist	1

These twenty-six men and women are representative of the highest type of intelligence in the musical profession to-day; and many of them stand out pre-eminently by virtue of their broad outlook and intimate acquaintance with a wide variety of music. Yet the fact is that, of the twenty-six, only six—and three of them organists—make mention of any organ composition whatever.

What then does this mean? Does it mean that organ music does not measure up to, let us say, piano-music or violin-music, both of which are fairly well represented in the Symposium? While, perhaps, some of the contributors might frankly state that to be their conviction—in which case we would not quarrel with them, since conviction is primarily a personal matter—yet I believe it can be safely asserted that the principal reason for so unfortunate a state of affairs (at least from our point of view, unfortunate) lies in a lack of reasonable publicity for organ music and a consequent ignorance of it upon the part of even the well-informed musician.

The organ, like the church, has been handicapped on the whole by a mistaken sense of dignity. Not that one can agree with the foolish sensationalism which has too often provided the reason and excuse for the ultra-conservatism of the Church at large. There are degrees and kinds of publicity, and, as between the two—sentimental publicity and conservative dignity—I for one would unhesitatingly choose the latter. Yet, it is only logical that there is a type of publicity to fit every enterprise; and the fact that the Church has not yet discovered the proper type does not prove that there is none. Just so, the organist, without descending to clap-trap can find ways of making his calling better-known and respected; and it is his business to do so.

We have only ourselves, as Organists, to blame if those who hear us play do not gradually become acquainted with the best in Organ music and grow to like it. After all, the Church- and Recital-Organists of the country play to more people every week than anyone else who is seriously interested in making music, unless it be our brethren of the Movies—also Organists, many of them. Our churches may be only partly filled; but, for all that, their weekly attendants are numbered by the tens-of-millions, who are more or less regularly exposed to Organ (and Ecclesiastical) music. If we

The Organist's Etude

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What's the Matter With Organ Music?

By J. Lawrence Erb

Organists do not make some sort of a favorable impression upon these people, the fault is at least in part ours. If people get the notion that the Organ is uninteresting or that its music is vapid—or stupid—and not up to the standard of other instruments, they get that impression from what we play for them and the manner in which we play it.

In the next place, our very pleasant mutual-admiration-societies, which have done a really great service in raising the standard of Church and Organ music, have drawn us entirely too much within ourselves. Just because the Organ is so satisfying is the best reason in the world for not being satisfied with it alone. Our job is much bigger than pleasing ourselves or the ministers with whom we serve or even the music committees who engage us. It involves a matter of inspiration and worship, of education and social service whose reward is neither in dollars nor in a sense of having satisfied our employers and perhaps ourselves. It is much more important that we make our instrument and its music loved by the community so that they may do the community good.

Publicity

The first step in publicity is to let the public know what is being done. Many Organists hide their lights under a bushel. In how many churches is it customary to advertise the music of the Service or even to announce it on a Bulletin? Perhaps the Congregation does not print a Program or Bulletin. It is always possible in such a case to follow the example of many excellent Congregations and post a printed or type-written—or even a written—notice about the music in the vestibule or some other prominent place. There is a further advantage in posting the musical numbers in advance; for it ensures, in the first place, some thought in selection and in the second place, by calling attention to the selections, it tends to elevate standards. People readily get into the habit of consulting a Program (one of the relics of our pre-Adamic state is our innate curiosity), so it is not difficult to call to the attention of the Congregation, not only the titles of the selections but also such other items as may be desirable and legitimate. With such a medium, it is easy to stimulate interest and inaugurate publicity which may be followed up as the occasion may dictate.

In the matter of common ignorance regarding Organ-music, one need not be a purist to catch the logic of the situation. If Organ-music is, much of it, great music, as many of us believe, then it is our privilege and pleasure as Organists to present it to the public in such a manner that the public will like it. If it is not great music, then why waste time with it at all? That all Organists should feel alike about any particular composition is not to be expected. Even the *Passacaglia* and the *G-Minor Fugue* may be deadly dull to many a talented and serious Organist. In that case it is his privilege to turn to something

else which he likes better. But, if he is an Organist at all, it seems only fair that his primary interest should be (at least when playing the Organ) in music which has been composed for it, is peculiarly adapted to it. If he is not satisfied with what already exists, he might, like Isaac Watts with the psalm-versifications, turn in a *write better*. It is certainly true that, unless the Organist, with his specialized knowledge and interest, gives to the world the music for the Organ, it will probably never have a hearing, except, perhaps, in some garbled form, like the maltreated Bach which the Pianists occasionally administer.

As for the ingrown interests of the Organist, they are after all no more in evidence than the narrow horizons of most other folk. But the point is not that others are just as bad, but that we should be better. It is a pity that the branch of the profession which once led the van should have lagged behind—all the more a pity because it is still customary to regard the Organist as the best-equipped of all musicians, in those matters which make for musicianship. It is therefore doubly sad that the profession at large should so generally ignore us. Possibly it is not a matter of virtue; for virtue may repel as well as attract. Perhaps ours may be a cloistered virtue which needs to try its potency in the light of every-day. Perhaps the Organist is missing a lot of fun which he might have by branching out into the multitudinous attractive byways in which, for instance, the Organ is used as an ensemble instrument, the Choir finds support apart from its traditional ecclesiastical environment. The well-raffined Organist is a superior musician, with an unusually wide sphere of capabilities. He ought to have a correspondingly wide sphere of influence. And he should so favorably impress his professional brethren that, when the next Symposium is held, whether or not the Conductors and Composers and Pianists know much about Organ music at first hand, they should at least find the Organist looming so conspicuously that, not to appear onesided, they would have to make themselves acquainted with the Masterpieces of Organ-music before expressing an opinion.

Backs for Organists

By Helen Oliphant Bates

ORGANISTS often have to practice long periods at a time on a bench that has no back. Below are two exercises which, if taken regularly, will strengthen the spine and help to prevent fatigue.

1. Stand erect. Place the hands, fingers interlocked, across the forehead. Bend forward and down as far as possible, resisting the bend by the pressure of the hands against the head. Place hands back of head. Return to standing position, resisting upward bend by pressing down with hands. The value of this exercise will depend upon the amount of resistance given by the hands. If you simply bend forward a few inches the exercise will not give much benefit.

2. Stand erect. Place hands in back of head. Pull forward with hands and bend over to the right. Return to position, bend to left, pulling forward constantly with the hands. Like the preceding exercise, this one depends for its results upon the amount of energy put into it.

If you practice these exercises regularly with vim and vigor you will be rewarded by better circulation and stronger muscles in the back.

"Don't think that good books and good music are out of fashion. The good, old-fashioned hymns are in bigger demand in the country today than any of the modern 'jazz' tunes, and they are getting more popular every day."—FRED HIGH, *Lecturer*

The Organist's Palette

By H. C. Hamilton.

FORTUNATELY, or unfortunately, to-day it seems to have become the custom to think of everything instrumental from the orchestral point of view, therefore the most comprehensive of all instruments, the organ, appeals to many as the most able to emulate that vast aggregation of string, wood, brass and percussion—the modern symphony orchestra. Recitalists vie with each other in their efforts to make their programs “orchestral” and the “transcription” style of organ music seems to glory in the hey-day of its existence.

That the organ can reproduce certain orchestral effects in regard to tone-color much better than the piano is evident to anyone. But that, in itself, should not create the impression that the organ and orchestra have so much in common that each could be the duplicate of the other. I think it was Berlioz who declared that there seemed to exist a sort of antipathy between the two, that each was, as it were, a king, and unwilling to yield to the other.

As everyone knows, the mainstay of the orchestra is the string section, while the fundamental thing of the organ is the diapason tone. This, in itself, is sufficient to place the two things on a different basis. Then, too, the orchestra has the “personal touch” behind each and every tone-producing device it possesses, resulting in a balance of power, and in rhythmic and dynamic resources impossible on the organ with its “set” tones and calculated wind pressure. To say, therefore, that the organ is an orchestra under the control of a single performer, is more a fanciful statement than a literal fact.

Nevertheless the organist of to-day may take many a valuable hint from the orchestra, especially with a view as to making his playing less ponderous or lifeless. The work of too many players in our churches can be best described only as little short of “heavy.” Of course, as the diapason tone of a good organ is fundamental, the effect is largely broad and solid. A feverish restlessness is more apt to characterize the orchestra. But one thing that contributes very largely to an unpleasant heaviness in organ playing, and a thing every organist can avoid, if he will, is the continual use of the 16 ft. pedal. It is well known that the ear is wearied sooner by the extremes of pitch than anything else, especially if the tone be at all penetrating. Monotony may result from too much medium pitch, but rarely torture.

The carrying power of the 16 ft. bourdon or open diapason is easily understood. Frequently, outside a church, its tone can be heard when all else has become inaudible. Often, too, the vibration of some of the individual pipes can be felt, as well as heard, very similar to the sensation one is conscious of when a train is passing overhead on a low bridge. There are many church-goers whose ears must be wearied every Sunday by the thoughtless pedal playing of their organist. Properly used, of course, the 16 ft. pedal gives to the instrument its power and grandeur, and for this very reason its use should be one of the supreme considerations and the effect a matter for profound study. To listen to much of our church music it would seem that the organist used the lower part of the pedal board as a rest for his feet, judging from the interminable length of his bass notes.

Again, the upper part of the pedal board is generally neglected. Delightful effects may be obtained by the 16 ft. tone on the higher register. The pedal staccato has here a beautiful and piquant sound. It may be likened to the gentle tap of a sweet-toned kettle-drum. Organists would do well to study the possibilities here.

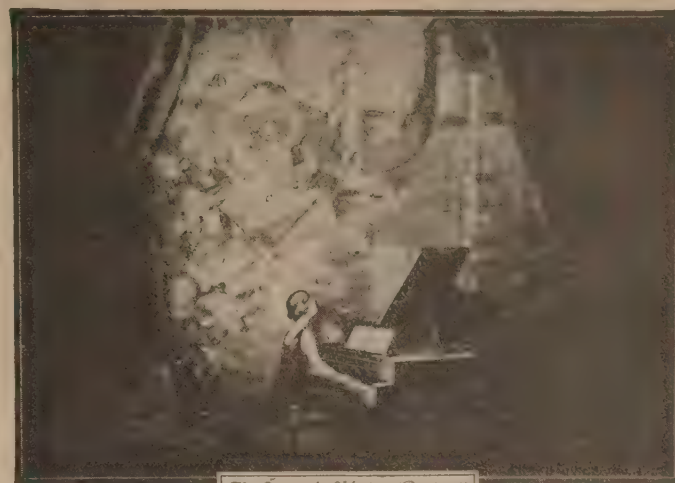
Then, too, as referred to previously, the regulating or voicing of all the pedal pipes is frequently unequal, with the result that in many instances two contiguous pedal notes may differ greatly in their individual tone. I have taken the trouble more than once to transpose complete voluntaries so as to avoid an unpleasant pedal note in some pianissimo passage.

Lastly, the use of the pedal should be logical. Its careless use here, there, or anywhere is a practice deserving of the severest censure. Scarcely anything more clearly indicates a lack of taste and refinement. To be logical, the pedal may well be heard, generally speaking, in the first and last sections. Middle passages may be played often without any 16 ft. tone, but, heard at the first and last gives more “form” similar to that used in composition, as for instance, proper ternary. Or, a gradual building up of tone, without any pedal at first, but introducing it for the last section is another effective arrangement. It is rarely good to finish anything without some pedal at least, as the “finishing touch” seems to be lacking.

Another thing very easy to abuse is the *vox humana* stop. Every organ does not possess it, which need not always be a cause for regret. If there is anything that the amateur organist seems to love it is the *vox humana*. The poorer the technic, the greater, apparently, the addiction to this particular stop. Like all things of a pronounced quality, it can easily become wearisome. The middle and lower registers are particularly rich, and can be of charming effect if not overdone. As the *vox humana* is a “fancy” stop, the organist of taste will use it as such, and not serve it up on every occasion. It may easily degenerate into something approaching the vulgar, as its tone is decidedly sensuous. The pure tones of the other soft-toned 8 ft. stops are certainly preferable as a steady diet. One peculiar effect of the *vox humana*, to conclude, is when played in open fifths, and without tremulant. Here the tone is an almost perfect imitation of a bag-pipe.

One more thing that can soon irritate the ear is the using of the tremulant in connection with loud playing. The gentle wave of tone, when it becomes a mighty shaking, soon grows wearisome and irritating. Perhaps we hear more of that in motion picture houses than in church.

Nevertheless, the modern organ, while preserving its own individuality, need not seem like an antiquated relic of past days. Too much legitimate organ music is not of a nature to interest the average hearer of to-day. Personally, I have found that many excerpts from the standard oratorios and symphonies make for better and more interesting music than many things written originally for the instrument. Among such I might mention some of the shorter Haydn movements, the Andante from Mozart's “Jupiter,” “By the Brook,” from Beethoven's Pastoral Symphony; and the Andante from Mendelssohn's “Italian.” These things need very careful registration. Too much 16 ft. tone can easily mar the delicacy. Soft-toned 8 ft. of string quality will be most useful, also a moderate use of the woody 8 ft. and 4 ft. flute tone. These along with the oboe and clarinet give the nearest approach to orchestral color, though we must not forget it is only an “approach.” Nevertheless the results are so beautiful that I feel this sort of transcription has much to recommend it. The pedal here can on many occasions be well omitted. The Bourdon is not so definite a tone as the orchestra string bass, yet it makes itself felt so noticeably,



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as well as heard, that the result is often a little meaningless for orchestral trans-
cription. The soft-toned Gedacht can be
frequently used in the softer passages with
delightful effect, although the pedal kept
coupled simply to a manual of soft string
quality alone will many times be found a
sufficient bass.

There are also lovely melodies to be
found in the rarely heard oratorios of
Handel. Almost anything from this com-
poser will sound well on the organ, as no
doubt Handel, great organist that he was,
naturally conceived in that style. One
who is not already familiar with the
work would do well to become acquainted
with "Susanna." He will find some inter-
esting things to play as solos notably the
air "When First I Saw my Lovely Maid,"
and "Chastity, thou Cherub Bright."

What was said previously in regard to
form should be remembered in general
registration. Just as musical form is the
matter of dealing with thematic material
in a composition, in the same sense, might

be understood the matter of dealing with
tone, color, dynamics, rhythm and inter-
pretation in general. Just as the ear
desires the re-entry of some phrase or
strain of melody after hearing it once, in
the same way the ear welcomes for the
second or third time a certain quality of
tone, provided of course that the tone in
question be deserving of more than one
hearing, and that it is a suitable stop to
use. All, whether trained in music or not,
if they think at all, prefer (even though
they may not be conscious of it) a thing
to be cast in a good form. The desire
is natural, and with a little care the organ-
ist can do much to meet it. A performance
may be faultless, technically, and tradi-
tionally, and yet fail to satisfy. And the
organist should be his own severest critic,
not ceasing his endeavors to perfect every
detail of his interpretations till he is con-
scious of the quiet commendation of that
something within, which De' Pachmann has
called "Listening to the inner voice."

The Organist as an Asset

By the Rev. Frederick F. Shannon, D. D., Brooklyn, N. Y.

THERE is every reason why the organist
should be an asset to the church. Plainly
the church which does not regard him as
an essential factor in its work and wor-
ship is not alive to the great interests it
is here to serve. Positively speaking, every
church is morally obligated to consider
seriously and intelligently how it may best
receive the best its organist is capable of
giving. And one of the fundamental re-
quirements, certainly, is what I venture to
call "atmosphere." Nor do I mean by at-
mosphere those noxious gases which per-
vade altogether too many church edifices
and administer such lethargic inclination
to pew occupants that the dominie's dis-
course is hopelessly short-circuited—that
is, for all sleeping-car passengers! Rather
does atmosphere mean those infinitely
finer realities expressed in the church's ap-
preciation, enthusiasm, support and per-
sonal interest.

On the organist's part there are also
definite requirements, if he is to prove an
asset instead of a liability. The first, of
course, is musical training and capacity.
This may signify a combination of rare
attainments, inherited and acquired. The
difference in the bad music coming from
a great organ and the good music coming
from a poor organ is explained by the or-
ganist. This is all common place enough,
yet it is so fundamental that it lays un-
mistakable stress upon the necessity for
genuine ability in the organist himself.
The oft-told story of Paganini and his
one string is repeated in the organist's
genius also.

A second element of the organist's suc-
cess is sympathy in and for his work.
Even the production of sweet sounds may
become leadenly mechanical without an
undivided interest therein. This is some-
thing, it is hardly necessary to add, above
financial remuneration, legitimate and im-
perative as that is. It is simply that in-
definable quality named "character"—
character determined to express itself
through honest work.

The organist, moreover, must possess
tact. In a word, he must be an artist in
human nature as well as artist in one of
the fine arts. For tact is often an artist's
sure defense from attack, whether from
members of his quartet and chorus or
from members of the church and music
committee. In a modified degree, perhaps,
but no less truly, tact is as worthwhile to
an organist as to the minister himself.

Another element which must not be
overlooked is the spirit of devotion. All
things considered, a religious soul is more
melodious than an irreligious soul. What
a pity for one who speaks the golden lan-
guage of music—which that fine musician
and poet, Sidney Lanier, defined as love
in search of a word—to lack a devout
heart! Indeed, an irreligious musician is
almost as much out of place in the choir
loft as a godless clergyman is in the pul-
pit. As a minister's soul should not feel
ice while his words breathe flame, the or-
ganist's heart should not be Christless
while his fingers build enchanting palaces
of harmony.—*The Diapason.*

*"Let no man doubt the omnipotence
of Nature, doubt the majesty of man's
soul; let no unfriended son of genius
despair; if he have the will, the right
will, then the power also has not been
denied him. It is but the artichoke that*

*will not grow except in gardens. The
acorn is cast carelessly abroad into the
wilderness, yet it rises to be an oak;
on the wild soil it nourishes itself, it
defies the tempest, and lives for a thou-
sand years."*—Thomas Carlyle.

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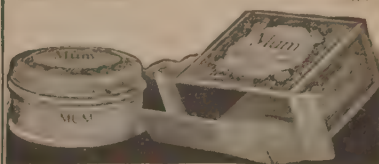
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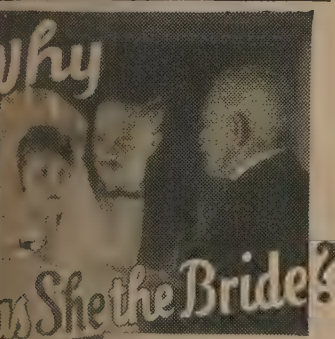


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Only your initials or a chosen nom de plume will be printed.
Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Irregular Rhythms.
Q. Please tell me how to play the follow-
ing:

Musical notation for R.H. and L.H. exercises.

W. F. E., Chicago, Ill.
A. Many rules have been given by as
many pedagogs, based upon the exact rela-
tive positions of the two hands mathemati-
cally determined. There may be a few play-
ers who can, by their mathematical calcula-
tions, succeed in playing similar passages
slowly and correctly. But the moment the
passages are more extended and the move-
ment is rapid, the execution becomes uneven.
These calculations are absolutely necessary
in the making of a perforated roll for use
to the performer. A wide experience of many
years has shown conclusively that the surest,
quickest and best way to obtain perfect
rhythmical independence of the two hands is
to practice, daily, the two hands in groups of
notes (3 to 2, 4 to 3, 5 to 2, 5 to 3, 7 to 3,
7 to 4, and so forth; first the greater number
by the right hand, to the smaller number in
the left; then vice-versa). Then, in your
daily scale study, practice triplets in one
hand to duplets in the other, and vice-versa;
after which, the other combinations of irreg-
ular rhythms, over the entire key-board, in
scales and arpeggios. BUT, all this study
requires that each hand shall practice its
rhythm alone, until sufficient independence is
gained; then gradually introduce the other
hand for a few measures. Practicing thus,
you will find after a relatively short time
that you have mastered the difficulty practi-
cally, almost subconsciously. Your brain, with-
out effort, will be sensing—not thinking—
the two motions.

Quality of Voice; How to Improve
and Make It Sympathetic.

Q. A vocal student, I would like to ascer-
tain—1. What are the factors that make up
the quality of a voice? 2. Can its natural
quality be improved? 3. Is it possible to
develop a sympathetic tone, and how?—MAX
E., New York City.

A. 1. Breath control; pitch; intensity;
correct resonance; freedom of emission;
the personal appeal, that is, the personal timbre
that appeals to an audience—personal to
each individual singer, and no two alike. 2.
The natural quality can be improved; but
this depends upon three things: (a) The
natural defects to be overcome; (b) The in-
telligence of the singer; (c) The knowledge
and experience of the teacher, as a teacher.
3. The "sympathetic tone" is the personal
quality alluded to. Of course it can be de-
veloped, but to be developed it must have a
foundation or starting-point. If all the voice
be bad, harsh, repulsive, not a good note to
its compass, the person possessing it should
not be encouraged to train it—at least not
for professional purposes. If, however, there
be some good notes, the singer intelligent and
apt, the teacher entirely competent, then this
voice could be made even throughout and, pos-
sibly, from this starting-point, developed into
an attractive voice of good quality.

Unusual Rhythms, in Combination.

Q. I have before me a song in 4-4 time,
then in 5-4 time in the next measure, and so
forth alternately until the end. Are there
any other unusual rhythms employed? Can
you tell me of a good example?—JOAS MELO,
Boston, Mass.

A. Yes; in modern music there are many
examples of such time: as: 5-2, 5-4, 5-8, 5-16,
7-2, 7-4, 7-8, 7-16, as well as others. The most
remarkable example of a combination of vari-
ous rhythms is to be found in Mozart's "Don
Giovanni," wherein we find (Act I) a com-
bination of a Minuet (3-4), a Gavotte (2-4)
and a Danza Tedesca (3-8); and they are
combined with that wonderful grace and
purity that Mozart alone could write.

Compass of Instruments and Voices.

Q. I have seen somewhere that there is a
certain analogy between stringed instruments
and voices. Does such a thing exist? If so,
in what way?—Curious, Broad St., Phila-
delphia, Pa.

A. To a certain extent there is a "curi-
ous" similarity between the pitch of the low
notes of the string quartet instruments and
those of the mixed vocal quartet. The lowest
note on the violoncello is the C below the
bass staff; this is the lowest note of the

heavy bass voice, or basso profundo. The
lowest note on the Viola (misnamed the
alto) is the C of the second space on the bass
staff; this note is also the lowest note of the
tenor voice. The lowest note on the violin
is G of the fourth space on the bass staff;
this note may be considered as the lowest con-
tralto note. What about the soprano, or treble?
Well, it is the same as the tenor; its lowest
note is C also, but since the woman's voice is
an octave higher than the man's the soprano
lowest note is the C (middle C) an octave
above the tenor low C. Of course some voices
can go lower than these "lowest" notes, but
they are seldom written. The strings cannot
go lower, but they have the advantage of
being able to go very much higher. An inter-
esting observation.

The Use of Slurs.

Q. What is the real use of slurs in piano
music? What do they mean? How am I to
treat them? Are they merely to mark legato
passages?—A. C. D. Syracuse.

A. Briefly put, slurs serve the purpose of
punctuation signs. They mark out the music
into phrases and sentences, long or short as
the case may be. When we look at a piece so
marked, it would often seem as if we are
looking at the sketch of a picture, of which
the notes are the details and the slurred
passages the chief features. Indeed, we must so
play the composition; giving the first note
of the slur (or phrase) more importance than
the others, and making the last note the least
important—unless otherwise marked.

Compositions for Piano by Rimsky-
Korsakow.

Q. Has Rimsky-Korsakow written any
compositions for the piano? If so, would you
recommend a few selections to me? Is there
any satisfactory arrangement of his "Cap-
riccio Espagnole"?—N. E. K., Vancouver,
Canada.

A. His chief compositions for piano are:
Six variations on B-A-C-H (op. 10); four
pieces (op. 11); three pieces (op. 15); eight
variations on a Folk-song; six Fugues (op.
17); five variations for the "Paraphrases";
a Piano Concerto, in C minor (op. 30).
There exists also a good arrangement of the
Capriccio Espagnole (op. 34), but the pub-
lisher's name escapes me. Rimsky-Korsakow
has written a large number of excellent songs
for different voices to piano accompaniment;
these may interest you.

How to Study Singing Without a
Teacher.

Q. 1. I am a Public School Teacher. As far
as I can judge my speaking voice is rightly
produced—no vocal fatigue at end of day's
work. 2. My voice is tenor, from G (first
line in bass-clef) to G (second line treble-clef).
Unable to have a teacher. Please suggest the
books and exercises best suited to a self-help
student. 3. How may I best acquire the art
of interpreting "Master-songs"? 4. What
shall I attain in the vocal field, with only
thirty minutes' daily practice and the handi-
cap of talking all through the day?—E. D.
A., Barbados, B. W. I.

A. Your description reads more like a bar-
itone than a tenor. The baritone range is
from low flat (some times G) to the high G,
your name. A chorus tenor has to sing to this G,
the soloist to B flat; but he does not have to
sing lower than C (second space, bass clef).
You need expert opinion and advice as to
your kind of voice—whether tenor or bar-
itone. It is the quality which decides that,
not the range. You cannot learn safely with-
out a competent male teacher, neither can
you learn from books or from correspondence.
3. (See preceding answer). You may, how-
ever, learn to declaim from memory the
words of your song as if reciting. Watch
the expression you endeavor to impart when
reciting, then endeavor to sing them with the
same expression, also from memory. 4. Im-
possible to advance any opinion without hear-
ing you, and seeing you.

J. B. Cramer, Pianist and Pedagog.

Q. During a visit to London (England),
I came across a music store in Regent Street,
if I am not mistaken, bearing the name of
J. B. Cramer. Is the owner of this store the
same person as the composer of the well-
known Studies (by J. B. Cramer)? It would
seem curious to me to find that the music-
seller and the world-known composer are one
and the same.—H. D. Flint, Mich.

A. J. B. Cramer (Johann-Baptist, or Jean-
Baptiste, or John Baptist), the world-renowned
pianist, composer and pedagog, was born at
Mannheim (Germany), in 1771, and died in
London (England), in 1858. In 1828, with
John Addison for partner, he founded a music
publishing company with the title of "Cramer
& Co." and which still exists under the same
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HOHNER HARMONICAS

MANY are the combinations to which amateur musicians lend themselves. Most of them are very bad. They grade up from the terrible trio composed of violin, cornet and piano to the more ambitious small orchestra, boasting a membership of perhaps twenty. But in almost every case the instrumentation is not balanced properly; or the ability of the various members, even where the personnel approaches anything like symmetry, is so divergent that the results are anything but exhilarating to listeners.

The current and erroneous idea that noise is the better part of musical expression, which was held by the amateur of yore, seems happily to be on the wane. The lower strata, addicted to saxophones and other crimes in brass in their multifarious shapes, convene in batches of five and six and Jazz becomes their guardian fetish.

But the ambitious amateur, wishing to better himself, sees that such tactics are unsatisfactory and scorns them. He turns to the small orchestra because there the classics, or near-classics, are played.

Here also he is beset with difficulty. There is a ratio of one good musician to three who are not so. It is, then, incumbent upon the great to drag along the lesser, and the resultant cacophony is easy to imagine. There is also a notable lack of good flutists, bassoonists and players of the oboe, and the trumpet player who can negotiate the difficult parts of most of the newer orchestral compositions is difficult to find. If, perchance, one is run to earth, he does not stay long in amateur ranks, but wanders off into professional fields.

This discrepancy means that the utilitarian violinist must play all melodies. The effect is monotonous to an extreme. The various voices of the orchestra are its chief charm, but the small orchestra, with its inadequate personnel, degenerates into nothing more than a violin solo, accompanied by various cackles, bleats and groans emanating from instruments improperly handled by players whose enthusiasm transcends their technic.

For the violinist, the violoncellist or the player of the viola, chamber music is the proper outlet. There tone and technic are appreciated and more is learned. Every player is a responsible and contributing member of the organization. There is no such a thing as a blaring trumpet or a vociferous bass drum covering a multitude of sins. No one is relegated to that odious duty of counting nothing but innumerable measures of rest against the coming of a solo which, when it does come, is spoiled by the intrusion of someone who has no business to be there.

The Combination

Chamber music combinations are many, but balance and keeping the caste of the instruments seem to be the result desired in all of them. Starting with the well-known and admired trio consisting of violin, violoncello and piano, one finds the string trio, the string quartet, the quintet of piano, two violins, viola and violoncello; the sextet, and combinations of seven, eight and nine instruments, which are in reality nothing more than the representatives of each orchestral section.

Of all these the most beautiful and best is the quartet, for four parts bring out all that is necessary, and no more. There are quartets of every variety and species, from the quartet for flutes; 'celli; violins; two violins, 'cello and piano; violin, viola, 'cello and piano, to the ultimate in this form of endeavor, the string quartet. This is the most perfect of all combinations, for it represents the family of bowed instruments by its principal members.

It seems unnecessary to state that the string quartet consists of two violins, a viola and a 'cello, but, strange to say, not everyone knows that such is the personnel.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

The Amateur String Quartet

By Alfred Sprissler

We recall the time when our quartet was requested to play at a local church. The organist sent her little sister to us to get the organ parts of the string quartets we were going to play, so that she could study them.

This organist had been employed in the practice of music for some fifteen years, and had attended recitals and concerts through all that time. Yet her case is typical of some of the ignorance current bearing on the string quartet, its function and its possibilities. The amateur has much to learn concerning its charm and value as a teaching medium.

The salient fact in the selection of the personnel is that no one in the quartet is a soloist. No one is to be "better" than any other one, and no one's work is to be more evident than that of any other. The four temperaments are to be merged into one. All thoughts of individual glory are to be forgotten. Each one of the four is to work for the common weal.

"Playing Second"

The first violin part is no more important than the second. This is welcome news to the amateur violinist who abhors the idea of "playing second." There is no point of similarity between the orchestral second, with its sequence of monotonous chords and after-beats, and the second violin in a string quartet, in which every note must be played with exactness, and in which melodies occur with alarming frequency.

It is very hard to find a good viola player. Those extant are mostly violinists who, by reason of degenerating prowess, have seen fit to be relegated to the comparative seclusion of "inside work" rather than be out of the running altogether. Hence, there is always some misconception as to what the viola does in the quartet.

Suffice it to say, however, that the viola is just as important as the violins are, and has just as much difficulty in the way of technic. Its part frequently rises to heights never reached in a lifetime of orchestral endeavor; and its intrinsic possibilities, long ignored, are shown fully.

The violoncello, besides being the bass of the conclave and forming the fundamental upon which the melodic features are superimposed, takes on new responsibilities. The 'cellist, like the player of the viola, can make or mar the performance; and unless the 'cellist is seasoned and sure of himself in time and rhythm, the quartet is doomed.

Thus it may be seen that the string quartet presents an absolute reversal of the duties accorded the several instruments in other combinations. The viola takes on new dignity, loses its modest niche and becomes of unparalleled importance. The 'cello comes out of the cellar and takes the player into the intricacies of the thumb positions, something which demands a player of ability.

Above all, let the injunction stated above be remembered. Individuality and the desire to be heard above the rest of the organization must be forgotten. All must

be done to make the quartet sound as one instrument, with no differences of opinion. There must be a constant reciprocity, a "give and take," in which each man listens for his companions and regulates his playing accordingly.

Constant practice together will do this. That enables each man to know what to expect from the other, his faults, his idiosyncrasies and his possibilities.

Literature

The amount of music composed for string quartet has been appalling. The amount of this which is bad is devastating. Estimating roughly, about one-fifth of the compositions for the string quartet is useless to professionals and impossible for amateurs.

The form reached its culmination with Beethoven. Since then, the works of Tchaikowski, Dvořák, Brahms and Smetana have been only extremely difficult and often melodious twitterings. The Brahms is only played as an index of ability and courage, and the Smetana is performed because of the movement immortalized by the Flonzaley's on a certain phonograph disc. Mendelssohn and Schubert, especially the posthumous work of the latter, which embodies his "Death and the Maiden" as the *Andante con moto* movement, sometimes rise to the heights, but are a trifle "thin" in the harmony and contrapuntal science, after Beethoven.

The incipient quartet can do no better than to begin with Papa Haydn whose work in this field stands in a class by itself. The quartets are short, melodious, solid and worth while as an opening wedge to the vast realm of string quartets. Haydn never forgets himself and searches for extraneous effects as even Beethoven does in his later works in this form, but keeps an equable, flowing melody which is never retarded by very serious technical difficulties.

Haydn's Jokes

Some of the Haydn quartets are, to the uninitiated, nothing more than soli for the first violin until the wearied 'cellist finds himself stared out of countenance by an apparently innocent passage which taxes his powers to perform. It is these little "jokes" which keep the quartets always fresh.

The most famous is the *Kaiser-Quartet*, Opus 76, No. 13, which makes use of the Austrian anthem, "Gott erhalte Franz unseren Kaiser," as the theme of the adagio movement. This is again used in the variations immediately following and is in turn taken up by the other instruments, each voice having the melody in a separate variation against the accompaniment of the other three. The second variation is a wonderfully ingenious duet for the two violins, the viola and 'cello resting.

For the study of Haydn the amateur quartet will do well to produce the *Fünfschn Berühmte Quartette*, published by Peters is an excellent edition. This contains the melodious Opus 54, No. 1, the *Kaiser-Quartet*, and others of equal inter-

est. They are all melodious and of high rendition.

But do not think Haydn is easy. His music is difficult. The quartet, especially the string quartet, is the most difficult form of musical expression. In much depends upon the interpretation. Good organizations are incorporated into their repertoires because of every thing.

After Haydn has been mastered, the true worth of the quartet is brought home to the players, Mozart should be studied. This composer's works are more study than Haydn's; for they are more intricate, and the contrapuntal labor, although not so involved as those of Beethoven, are rather above the average of the capabilities.

Later, however, Beethoven may be approached with due reverence and awe. On the way up to him, one may study Schubert and Mendelssohn for direction. Then the general ruination of good Brahms, may be attacked gingerly. The composer's writings seem to hold a certain and awful fascination for quartets. His compositions are the goal for which quartets strive, and during their struggle the agony of the audience is pitifully endured.

A word to the incipient quartets! The blandishments of the many "arrangements" of transcribed saccharine melodies are too often foisted on those wishing to play quartets. These transcriptions are often not in true quartet style. They are frequently very poor. In them the violinist will have the melody to the exclusion of everything produced by the remaining trio of the organization.

What Two Years Will Do

Two years of constant practice and careful study should enable the quartet to meet anything and subdue it peacefully. By that time what was grueling effort will be comparatively easy and the true merit will be found. Then the foundation is laid down to a new quartet, and the answer of this is in the end. The four can attack a new quartet with confidence, for the combination is strong as its weakest member. The organization has improved the weakest member, the quartet is ready for action.

Scales and Arpeggi

MISCHA ELMAN, the eminent concert violinist, tells me that when he is on a tour, and his time for practice is extremely limited, he finds nothing so good as the practice of scales in double stops—sixths, octaves and tenths—for keeping in condition.

Scales and arpeggi practice are the legs by which the acquirement of technical progress the most rapidly. Practice in its most highly concentrated form, and ten minutes of this kind of practice is easily equal to thirty minutes in playing miscellaneous pieces. These forms of practice are labor savers, and down to a remarkable extent the which must be spent in building up the technic on the violin.

The student who does the scales and arpeggi in all keys daily gets practice every note and position used in playing. If the scales and arpeggi are played with various bowings and played bowing practice in addition, they will kill several birds with one stone.

Many amateurs who have only a limited time for practice usually spend their entire time on pieces, and do no work or studies at all. In this they make a grave mistake, for even if they spend a small portion of their limited time in playing scales, arpeggi, and exercises, they will make much greater advancement than if they spent all their time on pieces.

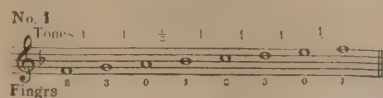
Scales and arpeggi in their

forms can be practiced after the first few weeks of violin study, the easier scales being taken first, commencing of course with the G major scale. No other scales should be attempted until the pupil can play this scale in reasonably good tune. Theoretically it might be supposed that it would be better to begin with the C major scale, but this does not work out well in practice, since the position of the hand is unsettled by having to reach back with the first finger to make the F natural on the E string, which is always difficult for the beginner. The key of G is the natural key of the violin, and the easiest for the beginner, and for this reason the authors of some of the latest first books of instruction, including the late Henry Schradieck, the famous violinist and writer of violin studies, have commenced their books in the key of G, instead of C, as was the almost universal custom in earlier years.

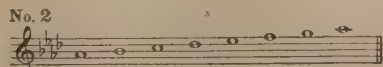
In teaching the scales, the teacher should continually call the pupil's attention to where the half steps lay in the scale, for if this matter is not pressed on his attention, the average pupil will play the intervals in a slipshod manner, without bringing out the half and whole tone intervals with precision.

A very good plan is to have the pupil write out the scale to be studied for the next lesson, putting figures indicating the

whole and half steps between the notes of the scale as in the following:



Or the pupil should be made to name the notes of the scale, stating where the tones and half tones come, as in the following scale in A flat, as follows; A flat to B flat, one tone, B flat to C one tone, C to D flat half tone, D flat to E flat one tone, E flat to F one tone, F to G one tone, G to A flat half tone.



Many a pupil plays practically by ear, although looking at the notes, for he does not realize exactly what notes he is playing. If he is made to name each note of the scale, naming the sharps or flats wherever used, his intonation will be vastly improved, since if one realizes that the next tone is either a half or whole step, he will play that way. It is not a bad idea to have the pupil in his daily practice name all the notes in his scales, studies and pieces before playing them. This will simplify matters wonderfully for the teacher.

The Amateur Violinist's Repertory

By Sid C. Hedges

THERE is so much music about that the inexperienced amateur finds it very difficult to know which to buy. Unfortunately, he runs the risk of missing some "stuff" that he ought to know if he just selects pieces haphazard. There are many things that the whole musical world has, for generations, been unanimous in praising.

Of course, a list of this nature does not seem very original—there have been many others. But most people who recommend pieces seem to assume that their amateur is a sort of Paganini who does not care to appear in public. I do not intend to be a guide of that sort, and to talk of things that only an expert can play.

The ordinary amateur often never even gets a thorough mastery of Kayser's *Thirty-six Studies*; so it is not of much use recommending him to try the Mendelssohn *Concerto*, or Bach's *Chaconne*.

Still there are many classic masterpieces within the scope of first or third position, and which are playable by the student who has done but two or three years' work, or even less.

La Serenata, for example, by Braga, is one of the most popular violin melodies in the world, and does not necessarily require any other than first position.

Tschaikowsky's *Chanson Triste* is simpler still, because of its slowness. A use of vibrato will tremendously improve this piece, as it will most other playing, but the "sad song" can actually be performed by the novice with twelve months' experience.

Gounod has written a delightful little *Serenade* which all should know from memory.

Les Murmures de Rhone, by Brugn timer, are almost as easy as they are popular.

Some selections are so popular that people are familiar with them long before knowing their identity.

Rubinstein's *Melody in F* is of this type; the young fiddler need wait long before he plays it.

More famous still is the celebrated *Lair*, of Handel, a very simple thing, so far as the mere notes are concerned.

All of these pieces are best procured with pianoforte accompaniments, and many of them will be found in cheap albums.

There are two *Ave Maria's* with which

every violinist should be familiar—that by Schubert and the Bach-Gounod one; this latter is the easier, providing the pianist is very good.

That great violinist, Spohr, has left a beautiful *Barcarolle* just a trifle more difficult than the things mentioned.

Of about the same standard is the universally-known *Cavatina*, by Raff. There is just one high measure in this; but the fiddler should try the rest of it as soon as possible. It is too good to leave alone.

Wieniawski's pieces are very showy. His *Chanson Polonaise* and *Kuyawiak* contain splendid three-note chord passages, but they are not nearly so difficult as they seem.

Bach can be tasted in his *Loure*. The wonderful thing about Bach's works is that one never wearies of them.

There are many movements in the sonatas of Corelli which the comparative beginner may find his way through; and more delightful melodies are not easy to find.

Glorious opera airs are numerous, but some have won an unchallenged pre-eminence.

A Che La Morte is one of these. It is from Verdi's "Il Trovatore." First position covers it adequately, though third can be an obvious improvement.

Wagner has given much to the world. Certainly the young violinist should soon play the *Bridal Chorus*, from "Lohengrin," and the *Pilgrims' Chorus*, from "Tannhauser." The *March* from this latter opera may also be procured in a violin arrangement.

Sherlock Holmes declared the most bewitching melody in the world to be the *Barcarolle*, from Offenbach's "Tales of Hoffman." This *Barcarolle* is not at all difficult for the violin.

Then there is the ever-beautiful *Tramercé*, of Schumann, easily played in first position.

Everyone, sooner or later, must know the *War March of the Priests*, by Mendelssohn; and with the violinist it may be quite soon.

Besides all of these to be played with a pianist, there are many standard compositions written for two violins. Probably

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the most popular among these, for not very advanced players, are the numerous duets by Pleyel and Mazas. Other tried works are the duos by Kalliwoda, May-scher and Rode.

The student is naturally very interested in studies, and among the multitudes on every hand he may flounder all his life without ever meeting those that really matter. Standard studies are not of elementary grade, but that should not prevent the learner from getting them early and picking out scraps here and there, so that in time they may become familiar.

The supreme studies for the violinist are the magnificent *Forty-two*, of Kreutzer. No others have ever equalled them, nor does it seem likely that their supremacy will ever be challenged. Most of Kreutzer are difficult; but, as it happens, the most famous study of the collection, number two, is comparatively simple and straightforward. Any violinist with some knowledge of third position, and the barest acquaintance with second, may have the joy of learning this splendid thing.

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Difficult to Answer

THE editor of the VIOLINIST'S ETUDE should no doubt be profoundly grateful for the exalted opinion which some ETUDE violin readers seem to have of his powers. To judge from letters received, which he is expected to answer, the writers seem to look on him as a combination of prophet, clairvoyant, telepathist and possessor of supernatural powers generally. Unfortunately, this is not the case.

The three questions most frequently asked are the ones which are most difficult to answer. Here they are: "Is my violin a genuine Cremona?" "Have I made proper progress for the length of time I have taken lessons?" "Is my teacher instructing me correctly?"

The first question is the one most frequently asked, and as a rule all that is sent to help the editor to decide whether the violin is a genuine Cremona is a copy of the label pasted inside the violin. Now the writer of one of these letters would see what folly it would be to copy the words on a \$20 bill and write to a bank teller or cashier in another city as follows: "Dear Sir, I have a \$20 bill with the following words printed on it. Is it genuine or counterfeit?" No one with the slightest intelligence would write such a letter to a bank. They would know at once that the banker would have to have the bill in his hands, to decide whether it was genuine or counterfeit. But, in violin matters, people seem to lose their common sense. They do not hesitate to send a copy of the label in their violin and ask the editor to decide upon the merits of a violin he has never seen, simply on the strength of the wording of a label.

Anyone who wishes to learn if a violin is genuine should show it to an expert, such as can be found by consulting a firm of reputable dealers in old violins. It is quite impossible to find out by sending a copy of the label to the editor of a musical magazine, who never has seen the instrument. Labels mean nothing. They can be bought in sheets like postage stamps, and pasted in any violin.

Question 2. "Have I made proper progress?" is almost as bad. To get a correct answer to this question the writers seem to think that all that is necessary is to send a list of the studies and solo pieces they have studied or "been through." They never reflect that the all-important question is *how well* they can play these studies or solos. The editor has no means of knowing, for he has never heard them play a note. The names of the compositions studied mean nothing. If the student can

tory to those of Kreutzer, and so are very much easier. The first half-dozen of them can be played after very little experience.

Mazas has written seventy-five violin studies, usually published in three sections—*Special Studies*, *Brilliant Studies*, and *Studies for Artists*. The first of these books is delightfully explicit and beneficial.

Other great collections of studies, ranking second only to Kreutzer's, are the *Twenty-four Caprices*, of Rode, and the *Thirty-six Caprices*, of Fiorillo. Rode is rather more difficult than Kreutzer, and Fiorillo simpler.

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I recommend, then, that every fiddler gets all the music I have mentioned and becomes intimate with it as soon as possible. By so doing he will know, at any rate, many things that a musician can ill afford to be without; and he will be cultivating such a taste as will enable him confidently to reject the chaff and retain only the wheat among all the music he may encounter.

play them well, very good progress might be indicated, and if very badly, hardly any progress at all. Most of these inquirers also neglect to give their age and the number of hours of daily practice they have done, matters of prime importance in deciding whether the rate of progress has been satisfactory.

If any violin student wishes to learn whether he has made the proper progress, the only way is to consult a good violin teacher, who is an entirely disinterested party, and play for him, giving him the list of compositions studied, his age, and the length of daily practice. The student must be *actually heard* before a decision can be reached.

Question 3. "Is my teacher instructing me correctly?" is as hard to answer as the other two. The writers of such letters (usually beginners) describe as best they can the instructions of their teachers. Now this is certainly not fair to the teachers, nor to the editor of the VIOLINIST'S ETUDE, who is asked to criticize the work of a teacher he has never heard give a lesson, and to inform a pupil he has never heard or seen play whether he is being taught correctly, manifestly an impossibility. The student is usually unable to clearly describe what he complains of in his teacher's methods; and for this reason the editor declines in almost all cases to mix in with these pupil-teacher disputes, for he is placed in the hopeless position of trying to criticize the playing of a violin pupil he has never heard.

As in Question No. 2, the remedy is for the pupil to play for a disinterested violin authority and to get his opinion as to whether he is being instructed correctly.

Another class of questions difficult to answer is the "How long?" variety. People write to inquire how long it will take them to master the violin; how long before they can compete with Kreisler; how long before they can play in a symphony orchestra, and so on. To answer questions of this description from violin students he has never seen or heard play, the editor would have to be a combination of clairvoyant and prophet.

People who wish to know "how long" it will take them to accomplish a certain goal in violin playing should commence to study with a good, conscientious violin teacher, who in a few weeks or months can form a pretty accurate idea of their character and talents, and then can give them an approximate idea of what they can hope to accomplish in a given length of time.

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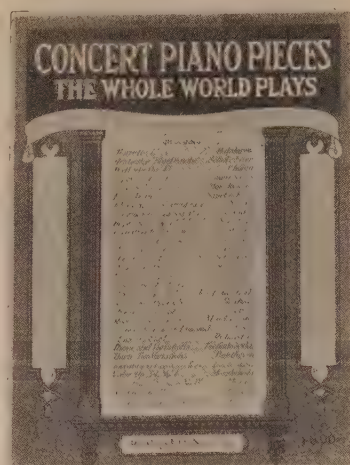
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By Ruth E. Whittier

THERE are three reasons why a musician should keep the contents of his cabinet orderly: To facilitate the finding of a piece; to avoid unnecessary handling of the contents; and for the sake of neatness. This may be done easily by arranging the contents in some classified order so that one composition may be quickly separated from the others.

To explain what is meant by *Order in the Music Cabinet*, a system used several years is here given. The music is divided into nine sections, each section bearing a letter of the alphabet from A to I. A small notebook with several pages set aside for each letter serves as a catalog. The divisions are as follows: Section A, studies arranged by grade; Section B, collections of pieces by grade; Section C, pieces in grades one, two and three, each piece bearing a number in the left-hand corner, and its title appearing opposite a corresponding number in the notebook; Section D, pieces in grades four, five and six, arranged the same; Section E, miscellaneous instrumental pieces, cataloged the same; Section F, popular songs numbered like sections above; Section G, miscellaneous collection of catalogs, duet books and other music not included in previous groups; Section H, music clipped from newspapers; Section I, violin music. The last three groups are uncataloged.

In order that magazines may not clutter up the cabinet, they may be filed in a book-

case by year and month, each one separately, THE ETUDE, the *Musician* and *Musical Observer*.

To keep a record of music lent, thus preventing waste of time in looking for a piece not in the cabinet, a card, as follows, is used, which may be typewritten in script. When the piece is returned, the line is drawn through the record on the card. This memorandum serves also in keeping an orderly cabinet.

If any musician, who has not already done so, will try some simple method of classification of his music, he will find that much time is saved, that the music gives longer service, and, finally, that musical satisfaction is derived from *Order in the Music Cabinet*.

OUT

No. Taken By Date No. Taken By Date

D6 Ruth Jones 5/9/23

Kind But Crusty Cherubini

By Victor West

As a man, Cherubini, the famous contrapuntist, long head of the Paris Conservatory, was extremely nervous, irritable and independent; but under his sternness he was kindness itself, and much loved by his many famous pupils. The following story is told of him in "Great Italian and French Composers" by George T. Ferris:

"Though habitually cold and severe in his manner, during these latter years, there was a spring of tender playfulness beneath. One day a child of great talent was brought by his father, a poor man, to see Cherubini. The latter's first exclamation was: 'This is not a nursing hospital for infants.' Relenting somewhat, he questioned the boy and soon discovered his remarkable talents. The same old man was charmed and caressed the youngster, saying, 'Bravo, my little friend.' But why are you here, and what can I do for

you?' 'A thing that is very easy, a thing that would make me very happy,' was the reply; 'put me into the Conservatory.' 'That's a thing done,' said Cherubini; 'you are one of us.' He afterwards said to his friend playfully: 'I had to be careful about pushing the questions too far, for the boy was beginning to prove that he knew more about music than I did myself.'

"His merciless criticism of his pupils did not surpass his own modesty and diffidence. One day, when a symphony by Beethoven's was about to be played at a concert, just prior to one of his own works, he said, 'Now I am going to appear as a very small boy indeed.' The mutual affection of Cherubini and Beethoven remained unabated through life, as is shown by the touching letter written by the latter just before his death, but which Cherubini did not receive till after that time.

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Violin Questions Answered

By MR. BRAINE

Violin Appraisal

N. W. H.—THE ETUDE does not maintain department for the examination and appraisal of old violins. Service of this kind referred to violin dealers who advertise in THE ETUDE.

Selling "Strad"

C. R.—Before you try to sell your supposed Stradivarius violin, I would suggest that you get a certificate from some well-known expert at it is genuine, also his estimate of its due.

Earning Vibrato

E. D.—If you have a good teacher, as you say, I cannot imagine why he cannot teach you the vibrato. Certainly you can learn it, with the proper instruction. Send for the November, 1922, number of THE ETUDE containing an article on the vibrato, which may do you.

String Positions

E. J. H.—Schradeck's Scale Studies would probably answer your purpose. These can be taken with single bows, as well as slurred, as written. (2) Hermann's Violin School, Book II, has some very good work for learning the positions. (3) Try Air Varié, No. 6, Dancla; La Cinquantaine, by Gabriel Marie; "Faust," arranged by Singelee.

Marks of Expression

L. D. G.—While a good violinist could not only play the melody of a song, in which no expression marks were indicated, in a sympathetic and expressive manner; he doubtless could play it much better if the marks of expression were designated by the composer. Use the composer's expression marks would denote exactly how he wanted the composition to be played. 2. You are perfectly correct in your theory that the vibrato is usually very much overdone in violin playing, and that it should be reserved for passages expressing deep feeling and emotion. 3. Your letter truly and graphically describes the horrors of the playing of the average jazz dance orchestra; but "jazz" has been taken to its source by Young America, and there seems to be little that can be done about it. Possibly the craze for "jazz" will die out, but there are no signs of it at present.

String Tuner

J. F.—To put on an E-string tuner, remove the two little taps and push the screw up through the hole in the tail piece. Then remove the taps on again, screwing the lower up tightly against the tail-piece, which holds the tuner fast to the latter; then put on the string.

Violin Self-Study

A. P. Q.—While it is impossible to learn to play the violin in a really artistic manner without studying under a good teacher, you can learn a certain limited amount from books. Get "Self Instruction" by A. G. Nichell, and "The Violin and How to Master It."

Regular Study

M. L.—I cannot say anything definite as to your progress, without hearing you play. However, if you play the compositions you name, really well, you have made good progress, considering the irregularity of your lessons. Your mistake has been in not getting a good teacher and studying continuously with him. No student can get anywhere in violin playing, constantly changing teachers, and giving up practice for years at a time. Ask your present teacher what your probable future is.

Carved Heads

J. V. S.—Very few violins with carved heads are of great value, although I have seen a few good ones. The *Practical History of the Violin*, by H. Bauer, gives information about old violins, prices, and fac-similes of heads.

Concertos for Study

L. DeL.—A pupil should be well through Beethoven before attempting the *Ninth Concerto*, by Beethoven. 2. After completing the *Mazas Special Studies*, you might take up the *First Concerto in A Minor*, by Beethoven, if you wish to study a concerto. 3. Teachers differ in regard to the order in which studies should be taken up. Personally I should have the list you send as follows: *Kayser 1*,

Kayser 2, *Mazas Special Studies*, *Kayser 3*, *Mazas Brilliant Studies*. 4. For the beginning, Wohlfahrt's *Easiest Elementary Studies*, Op. 38, are as good as anything. 5. After the *Mazas Special Studies*, you might study *La Brunette Valse*, by Severn; *Simple Confession*, by Thomé; *La Cinquantaine*, by Gabriel Marie; *Mandolinata*, by Singelee, by way of pieces. 6. A violinist who can play Paganini well is in the virtuoso class.

Double-Stops

M. A. H.—For advanced, double-stop work you might get *Exercises in Double Stopping*, by Henry Schradieck; *Scales, Studies*, by Henry Schradieck, which give the scales in thirds, sixths, octaves, and tenths; also the *Fourth Book of Violin Technique*, by Sevcik. 2. For studying the higher positions you might get the *Herman Violin School*, Vol. II. 3. Any one who makes his living playing the violin is a professional violinist. However there are many different grades of professional violinists, and I cannot answer your question unless I know what rank of a professional violinist you have in mind.

3me Definitions

S. B.—*Sautillé* means springing or rebounding (referring to the bowing). 3me means the third (D) string, signifying that the passage over which it is placed must be played on the D string. *Toujours* means always, constantly. These words are French. 2. M. D. stands for *Main Droit* (right hand) and M. G. for *Main Gauche* (left hand). Pizz. M. G., would mean to pick the strings with the left hand, or Pizz. M. D., with the right hand. Of course in the passage you send all the notes could be picked with the right hand, but the alternate use of right and left hands gives a more showy rendition for solo playing, and has more style.

Vibrato

S. B.—The fact that the vibrato has come naturally to your little seven-year-old daughter, without its having been taught to her, shows that she has a natural craving for it. The chances are that she will wish to do it too much, instead of too little. Do not worry about it, and do not continually urge her to employ it. As she is under instruction, you had best be guided by her teacher in this matter.

Judging Violin

D. C. DEV.—It is quite impossible to judge the value of your violin, or decide whether it is genuine or not without seeing it. Show it to an expert.

"Hitch your wagon to a star."—EMERSON.

R. V. C.—Giovanni Dollenz, Trieste, 1800-1850, made many excellent violins. He imitated the work of Storioni, the famous Italian violin maker, who was the last representative of the great Cremona school. If your violin is a good specimen of Dollenz's work you did not pay too much for this maker at higher prices than that you paid.

Mrs. McC.—I do not know the story about the three violins with the lions' heads, supposed to have been made in Italy. There are thousands of fanciful stories afloat about old violins, some true and some false. Send the violin to some dealer in old violins for examination and appraisal.

F. S.—I should not like to criticize the methods your teacher uses in instructing you because I have never seen or heard you play and consequently do not know whether you are being instructed correctly or not. If you have no confidence in your teacher the only thing to do is to get another.




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This book gives numerous illustrations showing how to adapt real piano accompaniments to hymn-tunes. This is an interesting subject to all pianists and this book will help those who should become more proficient in playing religious songs in which the piano accompaniment is lacking.

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Choice of Shoes as a Factor in Pedal Technic

By S. M. F.

SHOES, being a distinctly human invention, are subject to the whims of their designers. Consequently, with each change of fashion it may become necessary to a certain extent for those who play the organ to make a partial adjustment of their pedal technic. Obviously, any noted difference in the proportion of a heel, arch and toe of a shoe must involve a corresponding difference in the manner of placing the foot on the pedals.

The writer recalls a pupil who came for her first organ lesson wearing a pair of slippers with French heels. The time that was not spent in extricating the heels from between the pedals was used in exercises for toes alone, but even this was hopeless because of the height of the heels, which made a free and natural stroke of the forepart of the foot an impossibility.

With gentlemen students the problem is often the reverse, as the tendency in men's shoes is in the direction of heels that are too wide and toes too long.

Excessively pointed and rounded toes, widely projecting soles, and heels of greater height than an inch should be avoided. Heels of too small dimensions do not afford a sure grasp of the pedals, while those of too large dimensions are sure to be in the way.

Because of the frequent necessity for forward and backward sliding of the foot, rubber and composition soles and heels, which have a tendency to resist the required freedom of motion, should be avoided.

We may conclude from the above that a wise choice of shoes is the first step to acquiring pedal technic. However, the real seat of the pedal, as well as of manual technic, is the brain; and, since the actual placing of the feet on the pedals and their subsequent movements demand clear thinking, it may be readily seen that the mental factor is the greater. The brain must exercise a conscious control over the movements of certain muscles of the feet and legs, which ordinarily are employed subconsciously.

If the ordinary difficulties of pedal technic are not to be further increased, considerable care in the selection of shoes must be used, and the beginner will do well to heed a warning against a few types that should be avoided.

Using "The Etude" as a Musical Encyclopedia

By Esther J. Wells

Do MUSIC teachers, especially young ones, realize just how much valuable knowledge THE ETUDE contains? Although I am not a teacher, I am studying and preparing myself for the profession. As a part of this preparation I am utilizing the wonderful articles in THE ETUDE in the following manner:

First, arrange the ETUDES in a cabinet according to date. I have a loose-leaf notebook in which are written alphabetically the names of articles and the dates of the ETUDES in which they are found. For instance, take the article by Edwin Hall Pierce, on the "Trill," in the January, 1925, issue. This is classified under "T," with the date written after it.

No matter how much a teacher has studied, it is hard to remember all the details in certain lines of technic. By following the above plan a teacher can have what is really equivalent to a musical encyclopedia at her disposal. And from what better authorities could we get our knowledge? These writers are among the best-known musicians of the day.

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ORGAN
Prelude in E Flat.....E. M. Read
ANTHEM
a. In Heavenly Love Abiding.....Federlein
b. God is Love.....E. F. Marks
OFFERTORY
One Sweetly Solemn Thought
(Duet, S. and T.).....Ambrose
ORGAN
March in C.....E. M. Read

SUNDAY EVENING, JUNE 7th

ORGAN
Vesper Bells.....Spinney
ANTHEM
a. Holiest Breathe an Evening
Blessing.....G. C. Martin
b. Abide with Me.....Rathbun
OFFERTORY
O Rest in the Lord (Solo, A.).....Mendelssohn
ORGAN
March in A.....Ravina

SUNDAY MORNING, JUNE 14th

ORGAN
Canzone.....Harris
ANTHEM
a. Hark, Ten Thousand Harps
and Voices.....Williams
b. Break Forth into Joy.....Scarmolin
OFFERTORY
Dream of Heaven (Solo, S.).....Marzo
ORGAN
Festal Postlude in C.....Rockwell

SUNDAY EVENING, JUNE 14th

ORGAN
Angels' Serenade.....Braga
ANTHEM
a. God Be Merciful Unto Us...Wood
b. All, All is Well.....Wooler
OFFERTORY
There is a Green Hill Far Away
(Duet, T. and B.).....Pike
ORGAN
Cornelius March...Mendelssohn-Gaul

SUNDAY MORNING, JUNE 21st

ORGAN
To Spring.....Grieg-Ga
ANTHEM
a. Arm, Soldiers of the Lord...B
b. Arise and Shine.....Schu
OFFERTORY
Invocation (Duet, A. and T.)...All
ORGAN
Allegro Pomposo.....Galbra

SUNDAY EVENING, JUNE 21st

ORGAN
At Evening.....F
ANTHEM
a. Saviour Again to Thy Dear
Name.....Shel
b. Sweet the Moments.....So
OFFERTORY
Still, Still with Thee (Solo, T.)
Ward-Steph

SUNDAY MORNING, JUNE 28th

ORGAN
Berceuse.....Barr
ANTHEM
a. Art Thou Weary?.....Nor
b. It is Good to Give Thanks.Ashfo
OFFERTORY
Man of Sorrows (Solo, B.)...Ad
ORGAN
Festival Fantasy.....Armstr

SUNDAY EVENING, JUNE 28th

ORGAN
Night Song.....Schu
ANTHEM
a. God Be Merciful.....Rock
b. Abide with Me.....Cran
OFFERTORY
In His Name (Trio, S. T. and B.)
Pet
ORGAN
Postlude in C.....Lev

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The Unusual Story of Bee- thoven's "Für Elise"

By Caspar Leiter

THE story of the musical composition, "Für Elise," by Beethoven, is certainly an unusual one. It is the door through which most beginners come to know the great master. It is easily the most played composition of the Master. It appears in hundreds of collections and in many instruction books. Yet it was not printed until 1867, or years after Beethoven's death.

The piece is believed to have been written in April, 1810. Beethoven wrote on the piece, "For Elise," April 27, with the memories of L. Van Beethoven." Beethoven knew several Elise's; but no one knows at this date to whom this pretty little piece is dedicated.

Finger Nails in Piano Attack

By Sarah Alvide Hanson

THIS suggestion was given by Dean Ethelbert Graybill, head of South Dakota University Music Conservatory, and author of a valuable and widely-used book on piano-technic.

"Pupils should cut their finger-nails very closely, almost to the quick, and daily. The nails thus do not obstruct the finger-attack on the piano keys.

"Some may object, 'I will have no nails then with which to pick up things,' a flimsy contention. Short nails are cleanly, for one thing; and, the main point, they make for firmness in the grasp of the piano keys."

What the Musician Can Learn From the Scientist

By Helen Oliphant Bates

HAVE you ever talked with a scientist? If so, you must have realized with what small fractions he is continually working. He respects variations of a thousandth of an inch. Take for example the chemist mixing a prescription. The slightest differences might change his medicine to poison.

Can the musician learn anything from the minute calculations of these scientific experiments? Many things about music are not exact and cannot be treated in a scientific way, but many other things such as phrasing, pedaling, fingering, rhythm, dynamic markings, and so forth, are exact and should be studied with the same care that laboratory workers give to their experiments.

Who Composed Your Piece?

By Earl S. Hilton

So many pupils refer to their piece of music only by its title, and not the composer of it. This results in confusion; for many different pieces have the same title.

Here is the problem: One pupil is asked what piece she is studying.

She answers, "The Butterfly."

"Oh, I am studying 'The Butterfly,' too.

But your 'Butterfly' is not the same as mine," says another pupil.

"I have a 'Valse,'" says another pupil.

"But it is not like Willie's 'Valse.'"

These pupils are confused because they have not noticed that the composers of their pieces are different. They do not know that there are many "Butterflies" and "Valses." They do not realize that almost every composer makes at least one "Butterfly" piece, and perhaps many "Valses."

Now, the best way to make everything clearly understood is to quote the composer's name when the title of the piece is mentioned. For example: When asked what piece he may be studying, the student should answer, "I am studying *The Butterfly*, by C. Lavallec."



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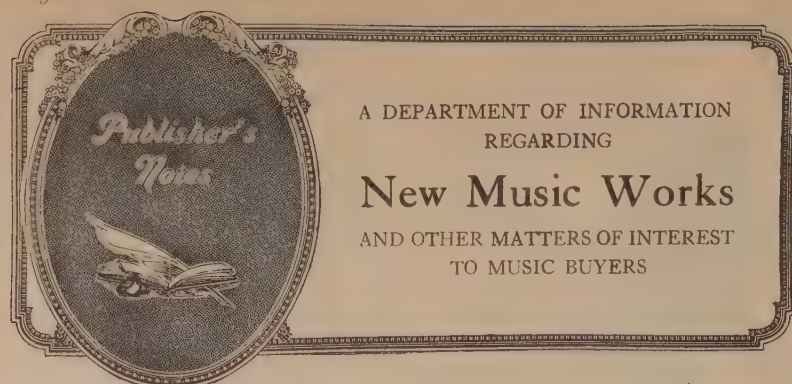
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These three songs constitute a characteristic study of some much-admired verses by the well-known western poet, William Herbert Carruth. These songs are in modern vein, but they are very singable and very effective when delivered in elocutionary style. The motives are original with Mr. Lieurance and there is no suggestion of any Indian characteristic. The titles of the three songs are: *Autumn—Longing—Consecration*. These songs will be published in a handsome volume in two editions, for high voice and low voice respectively.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

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Now is the time to make definite plans relative to diplomas, medals and other awards or gifts for graduation or Commencement Day. Illustrations, descriptions and prices of these awards will be found in our “Music Teacher's Hand Book,” which may be had on request, without cost. We can promptly supply at moderate prices a liberal variety of appropriate diplomas and medals. The diploma forms are suitably worded and ready for the addition of the student's name and such special text as may be necessary. If extra wording is desired, we can have the engrossing done at a low cost. A solid gold 10K medal of attractive design makes an excellent award for an honor student or graduate. The recipient's initials may be neatly engraved in a space provided for that purpose on the bar pin, or the name and date of graduation may be engraved on the reverse side of the medal. This adds a little to the cost and requires an allowance of at least two weeks before the graduation date. From now until June, engrossers and engravers will have all the work of this kind that they can do, so it is absolutely necessary to place such orders as early as may be possible.

Book of Pianologues No. 2—Music by Clay Smith

The immediate success of the first “Album of Pianologues of Coyla May Spring” by Clay Smith has inspired the publication of this second book. Mr. Smith by reason of very broad experience in a varied field of musical entertainment is well qualified to write a collection of this type. The piano parts are not difficult, and are intended solely to provide a becoming atmosphere for the readings. None of the numbers are unduly long, and in character include the humorous, dramatic, sacred and optimistic.

The special introductory price for one copy only, in advance of publication, is 60 cents.

Middle C and the Notes Above and the Notes Below By Lidie Aurit Simmons

This is a book for the young beginner which may well be used as a preface or preparation for any instruction book or method. The Author starts out with “Middle C” as a beginning and teaches the notes one at a time, working in both Clefs however from the very start. In order to add interest to the subject for juveniles, little characteristic verses are used with everything. In addition to teaching the notes, time, rhythm, etc., are introduced gradually.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Album of Octave Playing

This volume consists of a set of pleasing pieces containing octaves, not etudes but study pieces. It will be one of the series of educational works entitled *Study Pieces for Special Purposes* which we have been publishing. This is the fourth volume, the first one was on trills, then scales, arpeggios and now the one on octaves. The pieces in this volume, all containing *Bravura* passages, will be taken from the best numbers in our catalog.

The success of the previous volumes, encourages us to continue this series. You may look forward to this latest volume as something practical, useful and pleasing. Our special advance of publication price for the *Album of Octave Playing* is 30 cents, postpaid.

Great Men and Famous Musicians on the Art of Music By James Francis Cooke

We take pleasure in announcing a new work of unusual type and interest, which will contain the statements of the great men of the present upon the power and force of music. Many of these men have had a knowledge of music superior to that of some professionals; and their opinions are of priceless value in moulding sentiment. Together with the statements of these great men will be presented a series of conferences with composers, conductors, pianists, teachers, managers and opera singers such as never heretofore has been assembled in one book. While a vast amount of work has been accomplished upon the book, the size and character of the work are such that some time may elapse before it is actually put upon the market. The book will be bound uniform with the writer's other volumes, “Great Pianists on Piano Playing,” and “Great Singers on the Art of Singing,” making a collection of contemporary opinion and advice upon music and how to interpret it, not equalled in any other form. In these volumes are the contents of literally hundreds of lessons from many of the most famous musicians of the time; that is, those who have been interviewed to make these books possible have given ideas upon “how to play,” and “how to sing,” and “how to study and appreciate music,” which have been culled from years and years of experience. The advance of publication price of this new work is \$1.00. Later announcements will detail some of the names of the eminent persons with whom conferences have been held.

Nature's Praise—New Children's Day Service By F. A. Clarke

Mr. F. A. Clarke, the popular composer, has just completed a new Children's Day service, *Nature's Praise*, which we are sure will make a decided appeal to Sunday School Superintendents in quest of a first class musical program. The songs, which are real gems, have been written with especial thought of their rendition by young folks, and their fascinating tunefulness is bound to please. The rhythm is well marked and many of the musical numbers are annotated as motion songs, providing plenty of variety. The interspersed recitations and readings are suitable for all ages. Those who have used our Christmas and Easter Services, know the high standard we have maintained, and this new program will be on the same level of excellence.

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The Mad Caps Operetta for Children or Adults By William Baines

This is a clever and original little story dealing with the trial of Boreas, Old Sol, Master Painter and Jack Frost for alleged cruelties perpetrated upon mortals during the four seasons.

During the absence from earth of Spring, Summer, Autumn and Winter (who have gone to plead the case of Mortals before the Goddess of the Seasons) great confusion reigns, but everything is amicably settled by the return of the Seasons to earth with a better appreciation of nature's goodness and blessings.

A charming simplicity features the music for songs and dances. Schools and colleges will find this operetta very pleasing.

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How to Succeed in Singing By A. Buzzzipeccia

Learning to sing is one thing, but how to dispose of your talents and your accomplishments is quite another. There are many vocalists who have studied for years and who have acquired some local reputation, who do not know how to make the next steps toward a larger field. Maestro Buzzzipeccia, whose reputation is international, has told in this book what may be done to best advantage to reach deserved success. The advance of publication price is 60 cents, postpaid.

Hearts and Blossoms—A Comic Operetta in Two Acts By Lida Larrimore Turner and R. M. Stults

The recent successes of the author composer in this field of endeavor naturally arouse much interest over announcement of their latest work. Turner has written a book which is considerably above the average found in works of this kind. The interest in plot is well sustained, developing many amusing situations. The singable character of Mr. Stults' work is much in evidence throughout the operetta, reaching an effective climax in a spirited closing chorus of considerable proportions.

This operetta will appeal to a wide range of organizations, including high schools, colleges, preparatory school and singing societies, and is especially suited to Legion and Chautauqua presentations. The special introductory price, for one copy only, in advance of publication is 60 cents.

Pieces for the Development of Technic By N. Louise Wright

This is a good direct set of second-grade studies based upon conventional technical devices but melodious and agreeable to play. The studies are parallel, and each one is repeated, with the technical work of the right hand transferred to the left hand in each case. In this manner equality and independence are attained. These studies will prove a right to use in starting off second-grade work.

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When one seeks pure melody and thoughts turn instinctively to the work of Schubert. In compiling our new *Schubert Album*, we have taken the best from ever we could find it. Included, of course, are a number of Schubert's piano pieces which have become favorites. There are also extracts from larger works, beautiful transcriptions of songs and other instrumental numbers. The volume will be of intermediate grade and of moderate difficulty. It will soon be ready.

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Dawn of Spring Cantata for Treble Voices By Richard Kountz

There is all the joyous spirit of spring portrayed in the text and music of this exceedingly melodious and singable cantata. The two-part chorus will be varied by the introduction of solo parts and an optional four-part chorus is supplied, adding greatly to the interest. Graded for schools, high schools and colleges will find in this cantata a most delightful and effective number for commencement day program. Time for performance, about five minutes. Those interested in this work need not hesitate in the placing of advance of publication order, since delivery will not be slow.

Advance cash price for this work, which one copy only may be obtained, is 40 cents, postpaid.

What to Teach at the Very First Lessons by John M. Williams

Just what material to use at the very first lessons has always been a problem to the young teacher. Mr. Williams has produced an exceedingly successful elementary book for piano students (First Year the Piano), and in his forthcoming book gives detailed information for teachers which will enable them to employ any beginner's book to better advantage. There is a great deal to learn about the best plans and the best material to employ. Mr. Williams' commonsense ideas and plans, coupled with the fact that he dedicates his time exclusively to teaching groups of teachers in all parts of the country, make this work one which will prove very practical for every purchaser. The advance of publication price is 30 cents, postpaid. It should be remembered that this is merely a special introductory price and holds good only until the work is published.

Birth—Sacred Cantata for Women's Voices by Paul Bliss

Mr. Bliss has produced such successful material in this field, that there are many who eagerly look for any new offering by him. These folks will not be disappointed in the setting he has made of the story of Birth and Naomi. All the romance and wonderful affection in that Bible story is beautifully portrayed in the melodious and festive setting Mr. Bliss has made. Although written for four-part chorus of women's voices, the second alto part may be omitted without any appreciable loss in the general effect. The part writing is smooth and within the range of the average voice.

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Preparatory Trill Studies for the Violin—Op. 7 Part 1 by O. Sevcik

Just as "two-finger work" is indispensable to the pianist, so is the "trill" of equal necessity to the violinist. Nothing is so conducive to steadiness and justness of intonation as the "trill." Otakar Sevcik has done more for the purely technical side of violin playing than any other modern master, and his trill studies should be part of the daily work of every student. Part One is in the first position throughout. Our new edition of this work will be edited by Otto Meyer, who is one of Mr. Sevcik's representatives in this country.

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The Witch of Endor Church Cantata for Mixed Voices by R. M. Stults

Here at last is a cantata for church service which embodies one of the most dramatic stories of the Bible and presents it in such musical form that it may be given by the average church choir with great effect and without too many exhausting rehearsals. The Old Testament story is told with force and character. This cantata may be used at any time of the year, as it is not connected with any special church festival. Its striking name is sure to arouse wide interest and promote attendance. The advance of publication price for one copy only is 30 cents, postpaid.

New Anthem Book

It is hardly necessary for us to mention points regarding this *New Anthem Book*. We have published quite a few collections of this kind and all have proved successful. They contain the very best and latest anthems and are gotten up in a very substantial way but at a very moderate price. The range of the anthems is within the reach of the ordinary volunteer choir. This volume will contain many gems. There will be at least 64 pages of anthem work in the volume, and if published in octavo sheet form they would cost about four times as

much as they do in book form. We allow only one copy at this special price, as it is not to be expected that we supply the entire choir at the advance of publication price, which is made especially to enable leaders, organists, etc., to obtain a copy for examination and for their private libraries. Our special advance cash price is but 20 cents, postpaid, copy to be sent when book is published.

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The various amateur orchestras, so many of which are now flourishing throughout the country, whether they be church, Sunday school or high school organizations, are always ambitious and are always in search for new material. Our *New Orchestra Book*, now in preparation, provides for such orchestras a collection of standard numbers suitably arranged, interspersed with new and original works of superior attractive qualities. In point of difficulty, this new collection is but little in advance of our other collections, *The Popular Orchestra Book* and *The Crown Orchestra Book*. The instrumentation is complete, providing for saxophones and additional string parts.

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There are certain pieces which are particularly well adapted for graduation and exhibition purposes. The number of *Concerti* that can be used is limited; most of these are too difficult except for the very great artists, and many of them are not attractive to the average listener. The *Capriccio Brillante*, by Mendelssohn, is in reality a *Concerto*, although it is not in the usual *Concerto* form. It serves to epitomize the technical work of the average graduate in piano playing and at the same time it is brilliant and tuneful throughout. As the accompaniment is not heavy, it may be played to good advantage on a second piano or, if necessary, it may be omitted entirely. Our new edition is superior in all respects.

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Light—Cantata for Treble Voices By Richard Kountz

Mr. Richard Kountz has a vein of natural and unaffected melody. This is displayed both in his songs as well as in his cantatas and larger works. *Light* is a cantata which should prove most valuable, since it is one of the few good works written for treble voices. It may be given to good advantage by large school choruses. Since it is not difficult to sing and it is of attractive quality throughout, it may be rendered satisfactorily with the two-piano accompaniment which is given in the published score, or, if desired, the orchestral parts may be rented.

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Recreative Etudes for Equalizing Both Hands By R. S. Morrison

There are special features about these studies, that will interest teachers. First of all, they are very melodic and pleasing, some almost approach pieces. The second feature is that the left hand comes in for its share of practice and the same theme that begins with the right hand is taken up with the left hand in almost every study. The third feature is that they are within the range of the average student. Anyone who has taken a year and a half of regular lessons should be able to master them. There are only ten studies, and it will mean about three months' tuition to get through with them. They can also be used in connection with other material. There are no especially difficult passages; in fact, they are evenly made throughout—we take pleasure in recommending them to the profession. Our special advance cash price is 30 cents, postpaid.

Album of Transcriptions For Pipe Organ By Orlando A. Mansfield

Although there is much good original music written for the organ, nevertheless, there will always be a demand for good transcriptions. The organ in these days has become a sort of universal instrument upon which anything and everything is played. Almost anything can be transcribed effectively for the organ, provided one knows how to do it, but of course, there are certain pieces which are more suitable than others. In Dr. Mansfield's new *Album of Transcriptions* there are many desirable numbers suitable for various purposes, none of which have appeared in any other collection. This volume is of intermediate grade of difficulty and is adapted for teaching, recital, church and picture playing.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Elementary Piano Pedagogy By Chas. B. Macklin

Teaching is an art and a science. The "know how" of imparting knowledge is something that must be learned. Too many people go upon the principle that teachers are born; that they teach by instinct. Many do; and they are usually very indifferent teachers. Mr. Macklin has written a work which tells the teacher how to plan, organize, systematize and carry out the elementary work in such fashion that the best results will be obtained in the shortest time. We have never seen a book upon the subject of piano teaching in the elementary stages that was clearer, more practical or more helpful. It gives all that should be known of the main principles at the start. No teacher can read this book without becoming a better teacher; and it is by becoming a better teacher that you will progress in your work. The advance of publication price is 75 cents, postpaid.

Musical Moments For the Pianoforte By Mrs. H. B. Hudson

There is always need of material to supplement the instruction book or beginner's pianoforte number. Parents and others interested in young students and the students themselves, wish to hear a tune as soon as possible. Rudimentary and technical drills are necessary, but back of all this there must be "something to play." To supply this demand is the object of Mrs. Hudson's new book, *Musical Moments*. This gives a series of attractive little pieces, some of them original, others arranged from standard writers. Most of the pieces are solos, but a few are for four and six hands, respectively. In addition to their musical qualities, all of the pieces have real educational value.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

(Publisher's Notes continued on Page 304)

World of Music

(Continued from Page 229)

The Annual "North Shore Festival" will be held at Evanston, Illinois, May 25-30. Rosa Ponselle, Florence Macbeth, Theo Karl and Lawrence Tibbett are among the soloists. Haydn's "Creation," with a chorus of one thousand voices, soloists and full orchestra, will be presented on the opening night. Friday night will be of special interest, as then the best five orchestral works entered in the annual competition will be performed by the Chicago Symphony Orchestra under Frederick Stock's baton, and the prize of one thousand dollars will be awarded to the successful contestant.

Igor Stravinsky played his new *Piano Concerto* for the first time in America, at the concerts of the Boston Symphony Orchestra, at Boston, January 23 and 24. Critics of "The Hub" and other places where the work has been subsequently performed, are diverse in their views as to its merits.

The Chicago Civic Opera Company closed its home season with a deficit of about four hundred thousand dollars. All friends of opera, however, seem agreed that, artistically, the efforts were a great success. To paraphrase somewhat: "Operatic art is long, but the purse must be longer."

An "All-American Opera Company," presenting "Alhala" by Cecil Fanning and Frank De Leone, under the direction of Fortune Gallo of the popular San Carlo Opera Company, is preparing for a tour beginning in October.

A Stained Glass Memorial Window to John Howard Payne is to be provided by a subscription which has been opened. This window is to be placed in historic St. George's Church of Tunis where Payne was American Consul at the time of his death. In the cemetery surrounding this chapel is a small monument to Payne. This burying-ground was given in 1635 to the British, as no Christian could be interred in a Mohammedan cemetery, but is no longer in use. Anyone wishing to contribute to this memorial may send a subscription to Rev. H. C. Burrough, Chaplain, St. George's Church, Tunis, Tunis, N. Africa.

A Gala Performance of "La Tosca" was given on January 14 at the Teatro Costanzi of Rome, in celebration of the twenty-fifth anniversary of its premiere.

A Boston Civic Opera Company is reported to be in process of organization. It is to work in conjunction with the similar movements at the Century Theatre of New York and the Metropolitan Opera House of Philadelphia.

The Collection of Modern Scores in the East 58th Street Library of New York is said to be remarkably complete. More and more our public libraries are expanding in service to their musical clientele.

Robert Steele, a young American baritone mostly American trained, has made a successful debut at the Teatro Carcano of Milan, as *Germont* in "La Traviata."

Minnie Maud Powell, mother of the late Maud Powell, probably America's most popular violinist, died at her home in Great Neck, Long Island, February 6.

Hedda Van Den Beemt, composer, conductor and teacher, died in Philadelphia, February 15. He was conductor of the Philadelphia Operatic Society, the Frankford Symphony Orchestra, The Savoy Opera Company, master of the band and orchestra of the University of Pennsylvania and director of the Philadelphia Conservatory of Music.

Giordano's "La Cena delle Beffe," has become the exclusive property of the Metropolitan Opera Company for its production in New York, Brooklyn, Philadelphia, Atlanta and Cleveland, according to a report from Milan.

Ferdinand Loewe, conductor, and director of the Vienna Conservatory, died January 6. He had been for years the conductor of the Konzertverein Orchestra which he organized at a time when the Philharmonie was Vienna's only other orchestral organization.

Australians Danced to Pittsburgh Music on the night of January 28. Orchestral music played at Pittsburgh station WDKA was picked up at Perth, Western Australia, the greatest distance sending feat up to that date.

A Wealthy Cellist, Edward G. Kuster, has given to Carmel-by-the-Sea, California, a home for musical and dramatic art in the form of the "Theater of the Golden Bough," said to be "the most beautiful intimate theater in this country."

Bulletin of the Presser Home for Retired Music Teachers

On the afternoon of Sunday, February 15, Prof. Alan H. Lewry, violinist, who has so often played for us, with Mr. E. R. Tourison, Organist of the Second Baptist Church of Germantown, at the piano, gave us a very artistic and pleasing program. Aside from accompanying Prof. Lewry, Mr. Tourison generously contributed several piano solos.

On Wednesday evening, February 25, members of the Matinee Musical Club beautifully entertained the Home Family by charming selections for the voice and for the piano, with a hearty and liberal response to enclosures.

Advance of Publication Offers Withdrawn

There are three works withdrawn this month and no more orders will be accepted at the low advance of publication prices heretofore advertised on these works. These new publications possess merits that make apparent to the experienced judge of music publications that they will attain gratifying sales records. The new publications being withdrawn from advance of publication are:

Indian Love Songs—Arranged for Three-Part Chorus of Women's Voices, by Thurlow Lieurance. There are many choral organizations among women's clubs, girl's schools and colleges that would find excellent program material in these eleven Indian love songs. There are three of the numbers having Indian text, which is beautiful to sing and adds charm to their rendition. Price, 75 cents (special prices on quantities).

Little Folks' Picture History of Music, by James Francis Cooke, (offered in advance of publication as "Little Folks' Music Story Book.")

The high lights in music history and numerous anecdotes in the lives of great musicians are given in this new book in an interesting style, readily understood by young folk. There are a generous lot of new musical pictures for the little students to cut out and insert as illustrations to their history book. Price, \$1.00.

Little Suite for Two Violins in First Position, by Arthur Hartmann.

Five little numbers designed as teacher and pupil duets giving the pupil attractive work and illustrating the Open Strings; String Crossings (Wrist); Finger Exercises; the Trill and Tremolo; the Pizzicato; the Chromatic and in the teacher's part, Double Stopping and the Arpeggio. Price 80 cents.

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Complaints are constantly coming to us from music lovers throughout the country who have been imposed on by fake canvassing agents. Do not pay any money to strangers, so-called ex-service men or college students, no matter how plausible their story may be. If a canvasser calls on you and you doubt his sincerity, ask him to give you his name, send your subscription direct to us and we will enter it and credit him with commission, if any, which may be due. We do not employ traveling representatives. We cannot be responsible for cash paid to fraud agents.

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The pinning or clipping of a check or some other enclosure to a letter is a practice to be avoided. The machine handling of so much first-class mail, both in the postoffice when it is cancelled and in mercantile establishments when the edges of the envelopes are sliced for opening, causes pins and clips to endanger the contents rather than safeguard them as is intended by the user. The folding of the enclosure in the letter sheet is the best method since the important thing is to keep the envelope intact until it reaches its destination. Pins and clips often cause the breaking of an envelope in post-office handling. If the envelope reaches its destination intact, there is very, very rarely any chance of the contents going astray, since in most mercantile establishments the mail openers immediately see that all enclosures are securely fastened together. We bring this matter to attention for the thousands of our readers who use the mails in making purchases, and naturally are interested in the best practices in ordering.

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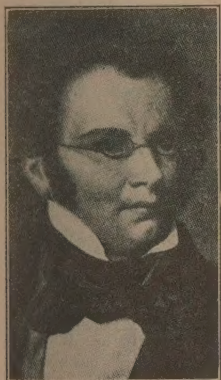
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The "Wonder" Composer

By B. B. N.

OVER the doors of an old house in Vienna is a gray marble tablet on which is written: "Franz Peter Schubert's Birth-place." On the left side is a lyre crowned with a star, and on the right a chaplet of leaves with these words inside "31 years old."



You know, of course, that a lyre is a musical instrument. Long, long ago the Greeks played upon the lyre, while to them a wreath, or chaplet, of leaves, was a mark of victory, a kind of prize. Now why do these appear on this door in Vienna? Because in this short but wonderful life, Schubert composed every kind of music—more than one thousand pieces, for voice, piano, orchestra and violin, and the chaplet is to show him honor. Besides that, he taught school for many years. What a busy man!

He loved best to write songs, and always chose beautiful words. Would you like to know how he came to compose two of them? One afternoon Schubert was with some friends in a cafe in Vienna and picked up a copy of Shakespeare's Plays, which was lying on the table. Opening it, he read some verses from "Cymbeline," remarking: "These would make a pretty song." And then and there, on the back of a menu card, he wrote the music for "Hark, hark the lark!" and "Who is Sylvia?"—songs which the great singers delight to interpret, and which we all love to hear.

Question Box

DEAR JUNIOR ETUDE:

I see in the Question Box for February that M. W., Jr., wishes to know how to make a horn out of a cow horn. If he means the kind of a horn that is used to call hounds with I will be glad to tell him how to make and blow same if he will write to me.

CHAS. A. SPARKS,
3 Cronkrite Ave., Danville, Illinois.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Just For A Change

By Harriet M. Dwight

SAID little Ruth, taking her music lesson, "I don't like to count, Miss Williams."

"I know you don't, dear. But it sounds so much better when you do." Ruth looked doubtful.

"Well, may I go through this piece once without counting?"

"Certainly, certainly, Ruth."

"Oh, how nice you are, Miss Williams. Now you'll see how much faster it goes and how much better I play it."

So Ruth went at it in a very determined way, nodding her head here and there with real pleasure, and finally finished it with a happy little sigh. "There, don't you see what I mean? It goes so much faster and sounds so differently?"

"Yes, Ruth, I see. I *do* see; and it does sound like another piece." For a minute Miss Williams seemed to be thinking. "Suppose we rest a while, and, just for a change, draw houses. After that you can play your piece over again. Now we will each draw a house and then we'll compare them. How will that be?"

"Lovely!" exclaimed Ruth. "Oh, I think you are the grandest teacher in the world!"

"Thank you, dear; that is very great praise."

Then for a little while all was still as the drawing went on. "There, mine is ready," said Miss Williams, "what do you think of it?"



Ruth looked at it in wonder. To say what she thought would be dreadful! "Don't you think it's rather crooked?" she ventured. Miss Williams appeared puzzled. "Does it look very crooked to you, Ruth?"

"Y-e-s, it does, I think; quite a good deal crooked, for some reason. And isn't the door-knob pretty large?"

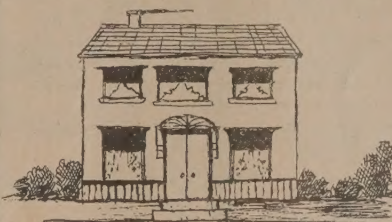
Poor little Ruth hated to criticize her teacher, but went bravely on. "Perhaps

you don't care so much about drawing as I do."

"Possibly not, Ruth; and, looking at mine again, it does seem just a trifle out of line. I wonder why; but let me see yours."

Ruth smiled sweetly. She was such a polite little child; but she could not help thinking, "Mine does look nicer."

"Well," she said, "I put window shades and curtains in mine just for fun; and I thought a railing 'round the porch would be nice, too. Here it is."



"Why, that's a beautiful house, ever so much prettier than mine; and see the smoke coming out of the chimney! And the curtains are lovely! And look at the steps leading up to the front door. I'm sure if we open it and walk in we will find a dear little girl trying to get her music lesson."

"Of course we will; but there wasn't time to put her in." She's there, though, and practicing scales."

"Isn't that grand, Ruth? And how well she plays them." They both listened and nodded with pleasure.

"She's going to play her piece now," said Ruth. "It's the same one you gave me. Listen!"

"So it is. So it is. And just hear her count! In such an even way! What a dear little pupil. Her teacher will be so pleased."

Oh, they had such a good time listening to the little girl in the house and noticing all the lovely things she did when, all of a sudden, Ruth gave her teacher a great, big hug.

"Oh, I see! I see, Miss Williams. I know now what you mean. When I rattle along as fast as I can, and jumble my notes all up, I'm just like that tumblety-down old house."

Then Miss Williams gave Ruth a little hug and agreed, "Exactly."

Scales

*I'll tell you a tale
Of a very hard scale
That once I attempted to play;
I got all mixed up
And fingered it wrong
The same old thing day after day.*

*But soon I found out
Beyond any doubt
That I was not playing it right;
So I learned it again
As it should be, and then
I could play it from morning till night.*



Musical Terms, No. 16

THIS is the last of the alphabetical arrangement of musical terms. Begun in the January, 1924, issue, they should all be copied in your notebooks.

Valse—a composition of graceful character, written in three-four time.

Veloce—rapidly.

Vivace—very lively, with animation.

Volante—very rapidly.

Vigoro—vigorously, boldly.

Virtuoso—a player of exceptional skill.

Una corda—one string (indicating soft pedal).

Unison—different voices or instruments playing or singing one tone.

Letter Box

DEAR JUNIOR ETUDE,

I am learning the violin and am getting on very well. My teacher is very nice but sometimes she gets a bit cross when I do not play my pieces properly. I can not write any more just yet as I am only seven.

From your friend,

HAROLD KAMPF (Age 7),
Nairobi, Kenya, South Africa.

DEAR JUNIOR ETUDE,

As I have not seen any letters from New Zealand in the JUNIOR ETUDE, I thought I would write and tell you how I enjoy reading your magazine. I have been learning to play the piano for six years, from a very nice teacher who often teaches me pieces from THE ETUDE.

From your friend,

DORIS BIGELOW (Age 14),
11 Dunedin St.,

Ponsonby, Auckland, New Zealand.

N. B.—The JUNIOR ETUDE is always glad to hear from those living far away, but would like to hear also a little bit more about these far away places and their music.

Question Box

DEAR JUNIOR ETUDE:

A few friends and I have been having an argument as to who was the best composer in the last two hundred years. I would appreciate the courtesy if you would print the answer in the JUNIOR ETUDE. I am the pianist in our school orchestra.

E. J. S. (Age 12), New York.

Answer. No one can say who is the best composer in the last two hundred years, nor in any number of years. There is no way of measuring a composer's talents. One may be greatest in one form of music, and other composers in different forms of music. Some of the greatest, born since 1725, include Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner, Tchaikowsky and many others.

DEAR JUNIOR ETUDE:

I have a question to ask. Why did Bach prefer the clavichord to the piano?

J. E. JR., (Age 13), California.

Answer. The clavichord is one of the ancestors of the piano. The first piano was made in 1711, when Bach was already well-known, and it did not become generally used till after his death, so he really had no very good opportunity to become acquainted with it.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original story or essay and answers to puzzles.

Subject for story or essay this month: "Listening to Good Pianists." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before April 20th.

Names of prize-winners and their contributions will be published in the September issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered.

(When schools or clubs are competing please have a preliminary contest first and send only the five best to the JUNIOR ETUDE Contest.)

THE VALUE OF EAR-TRAINING
(Prize Winner)

One of the most important points in a musical education is the training of the ear. If a student of music has a good, well-trained ear, his progress will be much more rapid than one who has a poor, untrained ear. A trained ear, besides hearing notes or chords that are being played, will anticipate changes in rhythm and key before the eyes have read these changes on the page; and this makes for a keener and smoother interpretation of the work. For stringed instruments a trained ear is vital. Many violinists, for instance, will completely ruin a piece by playing a little "off key," as we say. They will play many notes which "jar" the ear. If the ear is trained, nothing of this kind will happen. A trained ear is necessary to every musician.

AILEEN BACON (Age 14),
Michigan.

THE VALUE OF EAR-TRAINING
(Prize Winner)

One of the most important things in music is ear-training. Often when a pupil comes to his lesson his teacher will play a chord and ask whether it is major or minor; and without ear-training the pupil could not tell the difference. I once heard someone play at an entertainment, and when she came to a difficult chord she became confused. Then she finally played a chord; but it was not the right chord. It was a dominant seventh chord that she played, and she did not know that it was wrong and went right on. If you do a lot of ear-training you will feel repaid when you come to more advanced music.

JOSEPH ENOS, JR. (Age 12),
California.

THE VALUE OF EAR-TRAINING
(Prize Winner)

The lack of proper ear-training is one of the greatest drawbacks in the progress of the average American music student. This deficiency is particularly noticeable in the pupils of the private teacher, who rarely ever takes the time and trouble to find out just how much or how little each individual pupil knows about this important branch of musical education. Ear training to the music student is what rudimentary knowledge of English is to the scholar. It must be acquired in some way before one is capable of mastery. In studying English the necessary elements of grammar, phrasing, punctuation and rhetoric must be acquired. In ear-training an equally careful mastery of all the primary factors pertaining to the language of sounds must be obtained. The benefits derived from comprehensive ear-training are of inestimable value to the music student, whether vocalist, instrumentalist or composer.

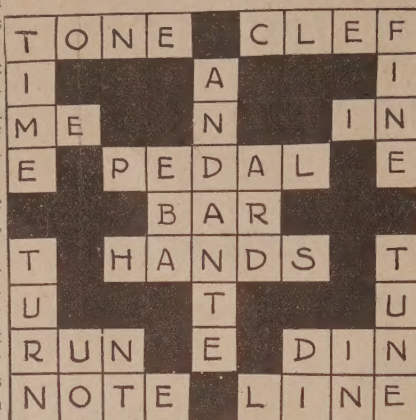
CHARLES UNSINN (Age 11),
Pennsylvania.

Honorable Mention for Essays

Madeline Coffman, Barbara Leslie Green, Faye M. Eder, Esther Carl, Mary V. Fornwalt, Helen Cantwell, Howard Butterfield, Geneva Calby, Margaret Kelley, Ruth Kille, Imda Busker, Christine Carr, Jane Reed, Margaret Hollowell, Margaret Blonsky, Ellen Lawrence, Elsie Heisten, Helen Erdstein, Margaret Hartung, Marie Hackett, Stella VanAvery, Adelaide Prussner, Ruth Enright, Andrew Rossetti, Cecelia M. Patzke, Joseph Patzke, Eleanor Eickhorn, Marjorie Allen, Consuelo Houts, Lorraine Topping, Mable Boyce, Doris M. Evans, Alice Burrows, Jane Picha.

Puzzle Corner

Answer to Cross-Word Puzzle in February



N. B.—Unfortunately, the cross-word puzzle in February was printed with a mistake, the definition for seven and nine vertical being the same. No. 9 vertical (the definition which was omitted) should have read, "A word meaning a melody." A great many of the JUNIOR readers noticed this mistake and mentioned it in their answers. The prize-winners this time were the ones who took the greatest pains with their work, and those who took the trouble to make neat copies of the cross-word pattern in ink and fill them in certainly deserve to win over those who merely made more or less careless lists of the words. The winners are:

Margaret Walters (Age 12), California;

Elizabeth Chestnutt, (Age 12), Pennsylvania;

Madeline Coffman (Age 12), Pennsylvania.

Honorable Mention for Puzzles

Robert Shisler, Alice Burrows, Jane Picha, Joseph Patzke, William Erdstein, Cecelia Patzke, Ruth Enright, Vera Heckel, Jane Reed, Helen Erdstein, Celia Tucker, Ruth Messman, Hyman Silverman, Maxine McBride, Stella VanAvery, Elizabeth Vassil.

Puzzle

Composer Square

Louis Laughlin, prize-winner in Original Puzzle Contest in October.

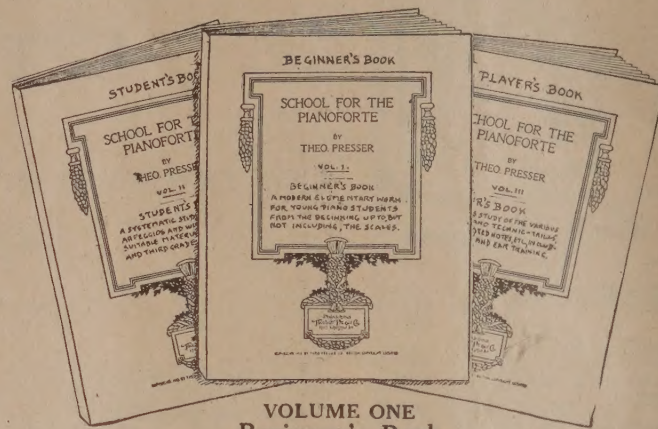
Start any place and move one letter at a time in any direction. How many composers' names can you find?

L H T E E T N N Z
O I Z B R K N E I
V S R U I A S S T
N E A H M O W N E
I P O C S K O U B
A D U A N U G I R
A E R I H E C H S
U H E K G R I A U
N W S H A U T N B

Letter Box

Letters have been received from the following: Marjorie Manson, Charlotte Darrrough, Marion Hall, Gladys Hodge, Martha Oberhew, Anna Jackson, Mary C. Lewis, Mary M. Clark, Katherine Barker, Evelyn Baines, Alice R. C. Schoenfeld, Belva B. Maple, Helen C. Reynolds, Grant Brazier, Helen Cantwell, Henrietta Curley, Margaret Burnett, Dorothy Lane Conne, Naomi Anderson, Edith Ellison, Grace Marguerite Jones, Edna Earle Allen, Helen Leslie, J. Hursthouse, Gertrude Wells, Christine Carr, Ellen B. Sternberg, Anita Smith, Ernestine Buck, Eleanor Marguerite Leslie, Elizabeth Dodge, Lucille Bauer, Leon Rudee, Wanetta Gibson, Marion Scott, Mina Kelly, Ella Boden, Emilie Hayes, Ethel L. Dietrich, Pearl A. Wright, Helen P. Goddard.

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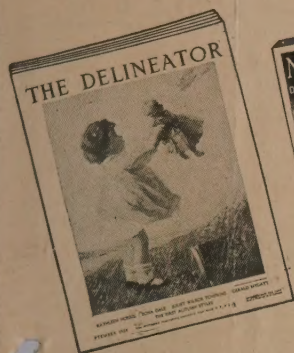
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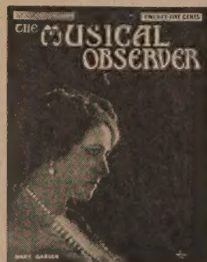
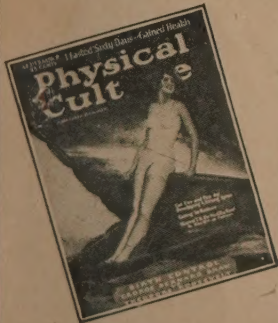
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